VOGUE

AUTUMN SHOPPING

123 NEW
AMERICAN FASHIONS

•

Little Suits...Important Dresses
New Colour Agreements
Hats...Furs...Accessories

•

12 pages for
MORE TASTE THAN MONEY

SEPTEMBER 1, 1941 • PRICE 35 CENTS
40 CENTS IN CANADA

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THE WEDDING PROCESSION

First the ushers. Then the bridesmaids, the maid of honor, and the little flower-girl. Finally, on her proud father's arm, as a whisper runs through the church, *"Here comes the bride!"*

"HERE COMES THE BRIDE . . ."

THERE are two wedding marches, as everybody knows. But tradition says the first one, the processional, *must* be Lohengrin. . . . Just so, tradition says, for a bride's first housekeeping the sheets must be Wamsutta *Supercale.**

Why Wamsutta? (The answer echoes back from five generations of American brides.) "Because Wamsutta sheets always look so lovely and always wear so well." Wamsutta's unique EQUI-TENSION process gives them added strength. And you can prove it!

Send 30 cents for a special boudoir pillowcase of Wamsutta Supercale (size 12" x 18", not sold in stores) and make your own home tests. We will also send you "A Guide for the Bride," to help you estimate sheet and pillowcase needs for any size of budget. . . . Address: Department V-5.

WAMSUTTA MILLS — *Since 1846, The Finest of Cottons* — NEW BEDFORD, MASS.

AMERICAN COTTON MADE IN U.S.A.

WAMSUTTA *Supercale* SHEETS

*REG. U. S. PAT. OFF.

Ask to see the new lines of blankets sponsored by Wamsutta Mills: "Springfield" and "The Three Weavers"

Vamp

Nettie Rosenstein, that great dressmaker, does a café dress in the new longer-than-day evening length. Perfectly timed to after-dark life today, it flourishes against a background of men in uniform, twilight and tête-à-tête dinners. Sirenish in black silk jersey with cowl and slit skirt revealing sequins, 135.00

MISSES' GOWNS, SIXTH FLOOR • BONWIT TELLER • FIFTH AVENUE, NEW YORK

* FOR Young Cosmopolitans

The Two-Piece

CAMPUS CLASSIC

Is Important News!

16.95

One of the youngest silhouettes in a decade, this two-piece dress has adopted four big campus-approved ideas . . . the "pushed-up" sleeves . . . the longer sweater-line . . . the open shirt collar . . . the crisply pleated skirt. In good-looking Botany flannel in red, blue, green, or beige. Sizes 9 to 15.

MAIL ORDERS FILLED, BUT NONE C. O. D.
Please refer to Model V31

Best & Co.
FIFTH AVENUE, NEW YORK

* Reg. U. S. Pat. Off.

Garden City Mamaroneck East Orange Brookline Ardmore Winnetka
Washington, D. C. Cleveland Heights Grosse Pointe

*FOR Young Cosmopolitans

You Must have

CORDUROY

for Campus!

8.95

That's how important this sturdy fabric has become to Young Cosmopolitans! It's a classic you can't-do-without . . . and it's going to set new popularity-records in our casual knockabout suit. Brown, green, red, beige. Sizes 11 to 17.

MAIL ORDERS FILLED, BUT NONE C. O. D.
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Garden City Mamaroneck East Orange Brookline Ardmore Washington, D. C. Cleveland Heights Grosse Pointe Winnetka

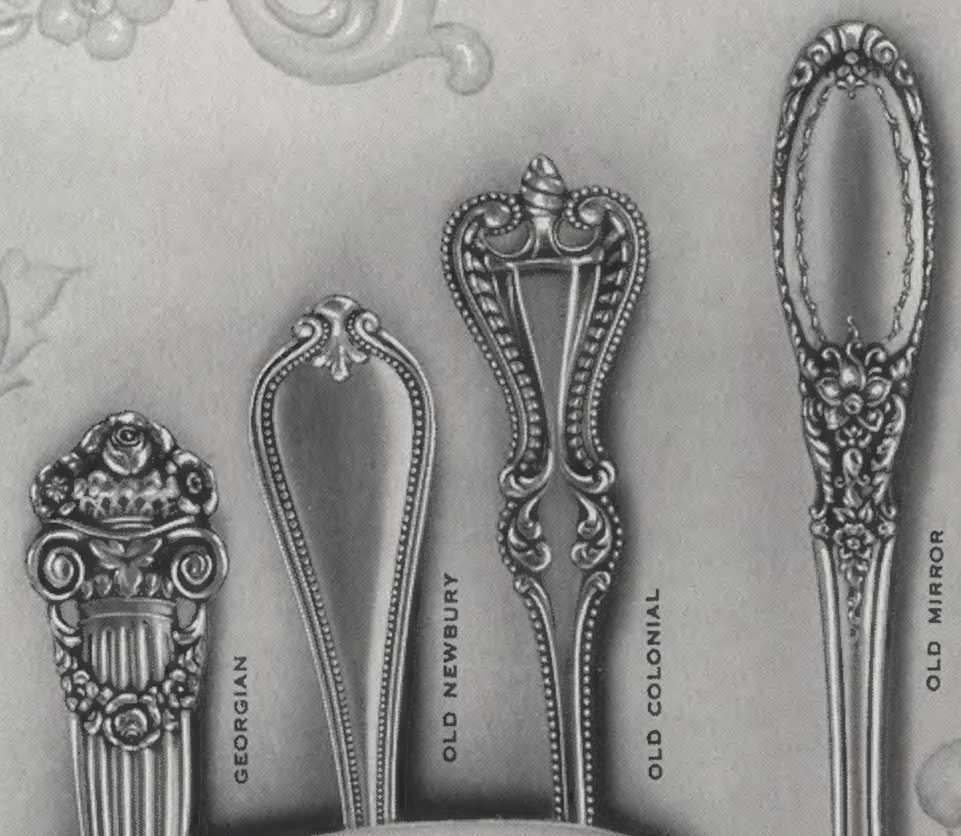
Your Sterling Dreams start here . . .

Classic Simplicity

The chaste lines of these lovely patterns focus attention on the gleaming beauty of the silver itself.

Distinctive Beauty

Gracious decoration to add richness to your table. Each design is authentic and has everlasting beauty.



Rich in Tradition

The rich traditions of the past find eloquent expression in these distinguished patterns.

WHICH way will *your* Sterling dreams come true? How will your set echo your feeling for gracious living?

Here are three groups of TOWLE patterns from which to choose the one whose beauty and craftsmanship you will cherish and enjoy forever. With it all the lifelong loveliness of TOWLE Sterling (solid silver) is well within your reach. . . . A "Place Service" of six essential pieces costs only about $16.75. . . . Ask your jeweler about this easy way to build your set.

STERLING ONLY

Towle

WITH CRAFT TRADITIONS

SINCE 1690

Write for pictures and prices of all TOWLE patterns with chart of engraving suggestions.
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THE TOWLE SILVERSMITHS — Dept. K-9
Newburyport, Massachusetts

Please send free folders on _____ patterns.
I enclose 10 cents for new book.
Name and Address below in the margin.

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Vol. 98, No. 5
Whole No. 1659

The beautiful kind, that age like fine old brandy. Hand-woven in Vermont by the "Old Bennington Weavers" who are giving tremendous cachet to American tweeds. Tailored faultlessly, with a classic rightness that lasts forever. In pale butterscotch mixture overplaided in blue or yellow. Sizes 10 to 18.

The suit, 59.50 The topcoat, 59.50

The Country Clothes Shop, on the Fifth Floor

LORD & TAYLOR, Fifth Avenue, New York

Also at Lord & Taylor, Manhasset, L. I.

Hat by Eric of Paris, Inc.

Copr. 1941—American Viscose Corp.

DIP-BACK TUNIC—important silhouette news, in a dinner gown of Crown Tested Rayon crepe, sure to wear well and clean well. Identified by the Crown Tested Tag. As seen at Lord & Taylor, New York, N. Y.; Bullock's Wilshire, Los Angeles; Neiman-Marcus Co., Dallas.*

*Reg. U. S. Pat. Off.

AMERICAN VISCOSE CORPORATION • World's Largest Producer of Rayon Yarn

Crown Tested Rayon Fabrics THE FIRST NAME IN RAYON . . . THE FIRST IN TESTED QUALITY

George Platt Lynes

Autumn study in Emerald and Black

..custom originals

Henri Bendel
10 WEST 57
NEW YORK

Russeks
Design Studio
Original

Ralph Marano, our ace designer, does natural Russian broadtail as he does everything else—deftly, brilliantly. Made exactly to your measure in our workrooms.

RUSSEKS — FIFTH AVENUE AT 36th STREET, NEW YORK . . . also available in our Brooklyn and Chicago stores

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Brilliant contribution to fashion in quality-textured fabrics for fall . . . colors that bring additional beauty to Botany coats, suits, dresses and sportswear. At your favorite store, all wearing a Botany label to guide you.

Write Department F-2 for Booklets of Fashions in Botany Flannel and Flame Color Woolens

BOTANY WORSTED MILLS, PASSAIC, NEW JERSEY

Botany Fabrics for Women's Wear and Men's Wear • Botany No-Dye-Lot Yarns • The Botany Tie • The Botany Robe • Botany Lanolin Beauty Aids

Designed to Devastate

JACQUELINES are definitely interested in doing enchanting things with your foot! With a touch of the master in their finish, they are all the things you love! Dashing . . . quality . . . chic. Exquisitely detailed . . . fleet sophistication in every line . . . JACQUELINES lend the beauty of perfect balance to your fall ensemble . . . cast a little bit of magic wherever you are.

695

some styles slightly higher

Jacqueline

designed by WOHL

WOHL SHOE COMPANY • SAINT LOUIS

1. MEYER. Milania, all wool for suits and dresses
2. DUCHARNE. "Coeur d'Artichaut" striped all rayonne for suits and dresses
3. BIANCHINI. Pekin Faille and Satin fabric
4. DOGNIN. Silk Chantilly Lace designed for evening wear

Transplanted . . . and blooming!

THE flower of French craftsmanship was the beauty of French fabrics—lovingly cultivated by generations of artists and weavers. The flower was cut, but it did not die. An industry which took centuries to develop in France has taken root in our own rich soil, and today it is possible to buy fabrics in this country which are French in everything but their geography. The experts of France are co-operating with the enthusiasm of American weavers and dyers and printers to reproduce here fabrics which are French in spirit, in inheritance, in quality and in imagination. *(Continued on next page)*

These fabrics in dresses or by the yard are available at exclusive stores throughout the country.

French Fabrics

That indefinable something

which always distinguished a French fabric, turns out to be perfectly definable, after all. It is quality, plus courage of design. Elegance and originality and wearing ability and drape, are perfectly tangible assets of French fabrics which are perfectly transplanted in this country.

And none of these attributes is impossible to either our skill or our pocketbooks. For the dress whose fabric is only a negligible rather than an important part of its design is a waste to both the designer and the wearer.

Certainly a designer is inspired by the materials with which she works. And certainly the wearer has a right to expect that a fair proportion of the dress she buys is represented in the worth of its material.

The French quality group,

although it has been cut off from its source of supply and inspiration, has been able to form through untiring efforts and great resourcefulness a team of American weavers whose productions are in line with the finest materials that were formerly imported from Europe.

Illustrated here are a few fabrics from a magnificent collection of these French-Fabrics-Made-in-America. A collection which has been an inspiration to the foremost designers in this country. A collection which you will find represented in clothes-to-buy, and clothes-to-order, as well as in fabric departments which sell to you who are interested in clothes-you-make-yourself.

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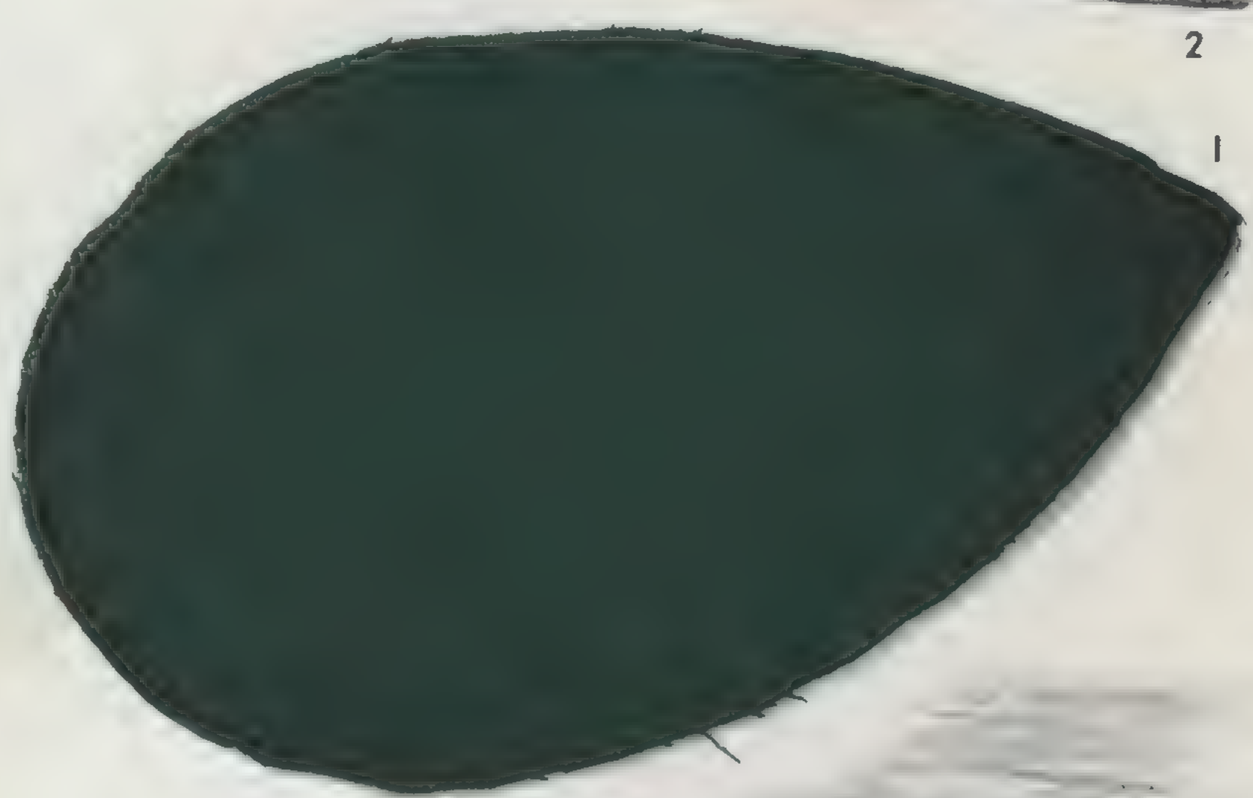

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DESCRIPTION OF ILLUSTRATED FABRICS

1. "Karrilya", by MEYER. A lighter weight woolen for suits or dresses. 2. "Faille Façonnée", by BIANCHINI. 3. "Côtelé", by DUCHARNE. A pure wool for suits and dresses. 4. Pekin Faille and Satin, by BIANCHINI. 5. Fancy Rayonne, by BIANCHINI, for afternoon wear. 6. "Extasia" by BIANCHINI. A pure silk novelty fabric. 7. Roman Striped Duchesse Satin, by DUCHARNE. 8. "Les Pois", by DUCHARNE. All rayonne in *coeur d'artichaut* quality. 9. "Quadrillé", by DUCHARNE. A light weight all wool for suits and dresses. 10. Silk Chantilly Lace by DOGNIN, for evening gowns.

—in exclusive stores throughout the country.

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DOGNIN LACE NET IMPORTING CO., INC., 244 MADISON AVE., N. Y.
DUCHARNE SILK COMPANY, 244 MADISON AVENUE, NEW YORK
MEYER WOOLENS, INC., 580 FIFTH AVENUE, NEW YORK

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MADE IN USA
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MADE IN USA
5
6
7
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USA
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FRENCH FABRICS

HARMONY for your costume, Hanflex rayon $1.00
The Finishing Touch
WINGS in leather applique on Hanflex rayon - - $1.25
Hansen Costume Gloves
Essential to the harmony of your costume—the final perfect note in the composition of your ensemble—your Hansen Gloves! Unmistakably these are gloves perfectly attuned in color and design — subtly reflecting details of the new silhouette. Fingertip flattery! Costume spice! Fine fabrics and quality leathers.
BEAU in Hanflex rayon, leather trimmed - $1.50
DUDE in dressy double-woven cotton Hansuede - - $2.00
DANDEE for fall. Leather trimmed Hanflex rayon $1.25
KEYED TO YOUR COSTUME
HANSEN GLOVES
NEW YORK MILWAUKEE CHICAGO

Incomparable

The most exciting news in fur history — ***Natural platinum mink.*** These skins are so rare, it was possible to collect only enough for this one beautiful coat.

I. MAGNIN & CO.
CALIFORNIA — SEATTLE

Little dress-suits

In Stehli's "Highpoint" a rayon crepe woven with Celanese* yarn

*Reg. U.S. Pat. Off.

Ingenuous but worldly "little dress-suits" designed to appease a young desire for bewitching Black. Sheer peek-thru yoke edged with applique strikes a provocative note beneath a smooth-shouldered jacket—at left, under 30.00. Dangerously demure is this peplumed beauty with pearl-studded lace to frame a piquant face—at right, about 30.00

Exclusive with fine stores—for the store in your city write

JUNIOR GUILD FROCKS, INC. • 847 WEST JACKSON • CHICAGO

Foxbrownie designs for Neiman-Marcus DALLAS

Distinguished originals to mark
the Formal Opening of the new Fashion Salons

Women of the Southwest will surely want to visit this most beautiful of new salons. And you who are passing through on your way to Mexico, the West Coast or East Coast, should stop to see America's most comprehensive collection of distinguished clothes in its new, jewel-like setting. Highlighted are the outstanding designs by Foxbrownie, of which this dress, with its important new shoulder line, is thoroughly typical.

CENTER OF FASHION AUTHORITY IN THE SOUTHWEST

HAMMER BRAND *Soft-Drape* PERSIAN LAMB

Beauty that endures... quality renowned

You choose Persian Lamb because you want a luxury fur coat that will give you plenty of real service.

You choose *Hammer Brand* Persian because the unique *Hammer Brand* processing makes each sturdy pelt more enduring, a deeper black, softer and more easily fashioned. No wonder the most attractive coats are made of Hammer Brand Persian, for the smartest designers prefer it—and the smartest women wear it!

HERMAN BASCH & COMPANY, INC.—World's Oldest and Largest Processors of Persian Lamb

INSIST ON THIS TRADE-MARK AT LEADING FUR SALONS

HAMMER BRAND

BACK TO BUSINESS

in the new "NINE TO FIVES"

BY *L'Aiglon*

Smartly dressed to turn their backs on the country for the swifter tempo of careers in town. Left—The New Girl: If it's a good first impression she wants to make she's chosen her dress wisely. For this crisply tailored wool and rayon is in perfect taste. The narrow waistband is its own belt. Beige and brown, grey and black. Sizes 12 to 20. $10.95. Right—Office Deb: This one leads a double life, for it's just as smart for country as for town. Handsome herring-bone weave in wool and rayon. A deep inverted pleat conceals a zipper fastener running from neck to waist. Beige, grey. 12 to 20. $8.95. For name of nearest L'Aiglon store write to Biberman Bros., Inc., 1350 Broadway, New York.

Toni Frissell

. . . INTRODUCING
CREOLE COLORS
OF OLD NEW ORLEANS
by
McCallum & PROPPER
Inspired by the gaiety and charm of Old New Orleans, Creole stocking colors are exquisitely and exactly harmonized with the most exciting new Fall costume shades. In crepe twists . . . Satinskins . . . and Nylons . . . a style and a price for every occasion. At the finest stores everywhere.
"You just know she wears them"

ANDRE DE DIENES

AUTUMN . . . and suddenly: restaurant openings . . . theatres . . . exhibitions . . . benefit functions. You'll want a gown with the new 1941 kind of elegance . . . restrained, but dashing like these in *Althal* rayon crepe woven with Celanese yarn. Left, the black and white creation, slim, suave, touched with gold, the dark skirt detachable. Right, a gown that's all fluid beauty of line, lit with jeweled embroidery. About $40.

For name of the store in your city, write to Jack Herzog & Bro., Inc., 530 Seventh Ave., New York City

LORD & TAYLOR, NEW YORK • JAY'S, BOSTON • CHAS. A. STEVENS, CHICAGO • BULLOCK'S-WILSHIRE, LOS ANGELES • JULIUS GARFINCKEL & CO., WASHINGTON, D. C.

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IF YOUR SLIP SHOWS YOU'RE DATED!

Modern type has stretchable inserts made with "Laton," new elastic yarn

to prevent sagging, twisting and riding up

A queen of old would have envied the maid or matron of today the beauty, poise and confidence that come with this stretchable apparel. You'll find yourself living, moving, breathing like a new woman in ARTEMIS PERFECT SLIPS. You'll wear them because they're exquisitely detailed, *straight-cut* slips with a distinctive new hang. You'll wear them because they'll mould your torso in long, slim lines for your straighter dresses and suits. You'll wear them because they'll stay put whether you're dancing, walking, standing or sitting, thanks to "Laton" yarn in the inserts. The slip illustrated comes in ARTEMIS rayon crepe-back satin, in tearose, white and black. Sizes, 32 to 44 regular lengths and 29½ to 37½ short lengths. At leading stores, but if any store can't supply you, write, giving name of store, to Weil-Kalter Mfg. Co., makers of ARTEMIS SLIPS, at 1408 Locust St., St. Louis; Empire State Bldg., New York City; 516 Mission St., San Francisco.

*NAME REGISTERED U.S. PAT. OFF. AND PAT. APP. FOR BY WEIL-KALTER MFG. CO.

Laton

REG. U. S. PAT. OFF.

. . . ANOTHER MIRACLE YARN . . . EXTRA SOFT AND ULTRA FINE

ARTEMIS*

PERFECT SLIP

around $2.25

A patented elastic yarn manufactured exclusively by United States Rubber Company, makers of "Lastex" yarn, Rockefeller Center, New York City

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IN CANADA
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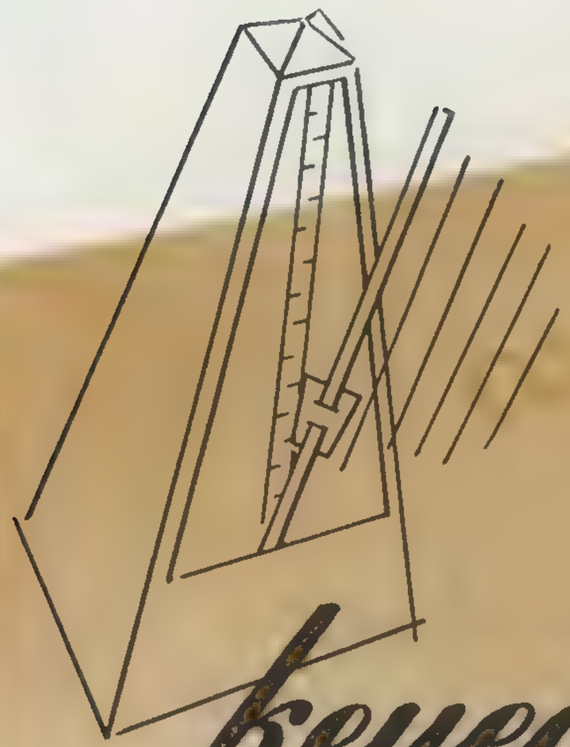
Blue Ribbon Trophy **REGISTERED** *Mink*

Mink garments from the registered champions are readily identified by their inherent quality, color and richness. The Blue Ribbon Trophy affixed to each permanently confirms its distinction.

Ritter Brothers, Inc., New York



keyed to the modern tempo

Gay autumn songs, these classic felts were made to set your heart a-singing. Stylepark tailors them debonairly of Dulcedo*... an exclusive texture, lissome and petal soft. No other felt, for love or money, has its distinctive richness. You'll be enraptured with Stylepark's softer, more feminine interpretations of classic and spectator hats; to carry you becomingly 'round the fashion clock... from practically dawn to dusk. In co-ordinated shades that deftly complement your favored color theme for fall. *From $5.95 upwards.*

*Reg. U. S. Pat. Off.

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NEIMAN-MARCUS . . . . . DALLAS
BULLOCK'S . . . . . LOS ANGELES
STYLEPARK HATS . . . . . PHILADELPHIA
and other fine stores throughout America

Stylepark hats

Manufacturers of fine fur felt hats for Men and Women

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"SIGN-POST FASHIONS"* ARE
A SUPERLATIVE NEW FAMILY
OF OPEN-STOCK TWEEDS,
FROM WHICH YOU ADD AS YOU NEED
(AS WITH FINE CHINA) . . .
HERE A JACKET AND SKIRT,
THERE A TOPCOAT OR BLOUSE
OR HAT OR DRESS. FIRST
"SIGN-POST" COLLECTION
FEATURES "SADDLE-STITCH"
TWEEDS IN THREE COLOR THEMES,
TO BE LIVED WITH, AND LOVED.

jacket suit, 39.95
cashmere† shirt, 11.95
topcoat, 39.95
cashmere dress, 25.00
felt hat, 5.75
bag, 7.50

†30% RABBIT HAIR AND 70% VIRGIN WOOL

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LORD & TAYLOR

Fifth Avenue from 38th to 39th Streets

Also at Lord & Taylor, Manhasset

* REG. TRADE MARK PENDING

So much less to wear . . . so much more control

When you slip into one of the new tapered dresses, sleek over the hips, slim as to skirt, that's the time you'll most appreciate the smoother moulding of a Vassarette. How delightful to find a foundation that seemingly melts into your skin, that restrains without bulk or weight or wrinkles. No complicated gadgets, no useless ruffles . . . nothing but sheer smooth control. And there's no nonsense about *that* either. Vassarette's full-fashioned fabrics are wonderfully light and comfortable . . . yet wonderfully firm with figures. See yourself in a Vassarette . . . soon. But do be sure yours is a *genuine* Vassarette Foundation. The imitations are invariably disappointing.

DU PONT
• NYLON

VASSARETTE NEWS IN NYLON . . . Girdles, pantie-girdles and all-in-ones in new full-fashioned lastex and nylon fabrics. Lighter yet stronger, and firmer than ever. So smooth they seem painted on! Prices $5 to $15. Write for name of nearest store and picture booklet. Vassar Company, 2523 Diversey Parkway, Chicago.

Underneath it all . . . a VASSARETTE

"Eisenberg Ice"

it started a new jewelry style!

Treasures today. Museum pieces tomorrow. This great, big, beautiful jewelry its proud wearers fondly call *"Eisenberg Ice."* And *only* Eisenberg can make it, because these particular, boldly cut stones are almost as rare . . . *if not as costly* . . . as a rajah's diamonds!

We give you a glimpse of the new collection, starring dynamic, unusual shapes. All Eisenberg jewelry is so marked on the back. The two words *"Eisenberg Original"* molded into every piece, are your guarantee of authenticity. Sold only at the fine store where you will find your Eisenberg dresses and perfumes.

Approximate prices: *Bracelet (A) $12.50, Pin-clip (B) $13.50, Pin-clip (C) $8.50, Bow-knot pin (D) $12.50, Ring (E) $6.00, Pin-clip (F) $8.50, Earrings (G) $5.00*

Eisenberg Jewelry, Inc.

Merchandise Mart, Chicago

Autumn Opulence in Stehli's "Miramba," a rayon crepe woven with Celanese* yarn—elegant simplicity interpreted in rich passementerie motifs—delicately hand-fashioned. The versatile little suit at left, 35.00. The distinctive afternoon dress at right, 25.00. Exclusive with fine stores throughout the country—for the store in your city write

Klafter & Sobel
318 WEST ADAMS • CHICAGO

*Reg. U.S. Pat. Off.

Created by Philip Mangone

Wool and American Opossum

SPONSORED BY Bonwit Teller • I. Magnin • Marshall Field • Neiman Marcus

GOURMET'S GUIDE

selected restaurants in and out of town

NEW YORK CITY

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17 East 45th St.
Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad.
Luncheon and Dinner
Finest vintage wines, and liquors
Air Conditioning MUrray Hill 2-9223

JANE DAVIES'
145 West 55th St.
Luncheon 55c, 65c, 75c — Vintage Wines — Dinner $1. and $1.25

ALEXANDRA RESTAURANT—8 East 49th Street. Champagne cocktail dinner $1.10 & $1.50. Daily 5 to 8:30 P.M. Sunday dinners—noon to 8:30 P.M. The most talked about dining place in New York.

CRILLON—277 Park Ave. (116 E. 48th St.) Famous for cuisine and cellar. Luncheon $1.15—Dinner from $1.75—Main Dining Room. In Cafe, Luncheon 95c—Dinner $1.25. Year 'Round air-conditioning.

THE CAVIAR—18 East 49th Street. Cuisine par excellence. Carefully selected cellar. Quiet, dignified atmosphere. Luncheon from 90c. Dinner from $1.50. Cocktail Hour. Air Conditioned. ELdorado 5-8998.

CAFE TROUVILLE
112 East 52nd St.
Open for luncheon, cocktail hour and dinner. Entertainment during supper. Completely air-conditioned.

SUSAN PALMER'S SEAFOOD & SALAD BAR
4 W. 49
Don't be deceived. It's a surprising English Tavern downstairs—never to be forgotten by those who find it.

CAFE ST. DENIS—11 East 53rd Street. EL. 5-8032. A real French Restaurant catering to cosmopolitan palates. Air Conditioned. Lunch from 75c. Dinner from $1.25. Also à la carte. Redecorated and enlarged.

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GRAND CENTRAL TERMINAL RESTAURANT and Oyster Bar, Lower Level, Grand Central Terminal. Nationally famous for all sea food. Steaks and chops a specialty. Lunch from 65c. Dinner from $1.00, also à la carte. Delightfully air-conditioned.

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CHAMPS-ÉLYSÉES
Le Restaurant Par Excellence. Cuisine Française. Famous for the special Champs-Élysées Dinner. Finest wines and liquors. 25 East 40th St. MU 4-8833.

KENTUCKY SERVES A MEAL. Luncheon from 65c; Dinner from $1.25; Supper from 85c. Open Sun. (11:30 a.m.—8:30 p.m.) for breakfast & dinner. Elizabeth D. Reynolds, Inc., 160 E. 48th St. EL 5-6448.

CORTILE RESTAURANT—37 W. 43rd St.
Delicious luncheon 45c up—dinner 75c up. Cocktails in unusual atmosphere. Open 8 A.M.—9 P.M. Closed Sundays. Rosella will read your character. Air cooled.

THE HEARTHSTONE
15 East 48th Street, near 5th Avenue. PLaza 3-1434
Luncheon from 65c. Finest wines and liquors.
Dinner from $1.00. Open Sundays and holidays.

THE BAROQUE—14 East 53rd Street. A new creation for the enjoyment of good food in an atmosphere of Charm and Elegance—Luncheon—Cocktails—Dinner—à la carte—(moderate prices). ELdorado 5-4195.

BEVERLY, Lexington Ave., at 50th St. Luncheon from 75c. Dinner from $1. Also à la carte. Famous for Ham Steak Tropical—Sliced Chicken Mornay. Our cocktails mixed to please the most fastidious.

THE BLUE BOWL at 157 E. 48th St. Appetizing, well planned menus served in pleasant, friendly surroundings. Apple pie a specialty. Closed Sundays. Luncheon 50c to 75c. Dinner 75c to $1.25.

THEODORE'S RESTAURANT—4 E. 56th St., N. Y. New York's outstanding French Restaurant. Slenderizing Luncheon. . . . Superb Dinner $1.50. Hot & Cold Buffet. Cocktails. Closed Sat., Sun. PL 3-6426.

DRURY LANE
47 E. 49th St. (Between Park and Madison)
Luncheon from 65c. Cocktails. Dinner from $1.00. Town and country menus. Regional American dishes.

THE ASTI RESTAURANT, 79 W. 12th St., N. Y. Arias and antipasto in an informal setting. Rendezvous for the operatic. Italian cuisine. Bar. Dinner $1.25. Lunch on Saturday only, 50c.

IF YOU LIKE well-cooked food; if you like a pleasant atmosphere; if you like the best of service, follow the Gourmet's Guide. It will lead you to restaurants that suit your taste.

RESTAURANTS—DANCING

VERSAILLES, 151 E. 50 St., PL. 8-0310. An impressive French cuisine makes Versailles the glamour spot of New York. Cocktail Hour, Dinner & After Theatre. Presenting nightly B'way's Brightest Stars. Nat Brandwynne & Orch. Panchito & his Rhumba.

LARUE—45 East 58th Street. VOl. 5-6374. New York's smart rendezvous. Cocktails, dinner, supper. Eddie Davis' & Val Ernie's orchestras. Continuous dancing till 4 A.M. Air conditioned.

LE COQ ROUGE—65 East 56th St., N. Y. C. Famous cuisine. Luncheon, dinner, and after theatre. Dancing—Entertainment. Cocktails in our Skyline Bar. Reservations—Phone PLaza 3-8887.

GOING ON A TRIP? Be sure that one of the things you take along is Vogue's Gourmet's Guide. It will direct you to the finest places to dine en route. Keep it with your road map.

A new place to lunch or dine? A place you may have forgotten? A place to do your friends proud? Vogue tells you about them all in these columns

And in Massachusetts

For those addicted to motor trips in New England in the Indian summer days, for you who plan to drive through Massachusetts in September—here are the names of a few inns that you might try...

COUNTRY FARE...is in Hingham and makes a specialty—you've probably guessed it—of country dishes. These, incidentally, are not only the old Yankee standbys, but also include such Confederate favourites as chicken and spoon bread.

The real pièce de résistance, however, is the chicken. From birth to skillet, these are indeed carefully brought-up chicks. Technically, they are called "battery chickens," because they spend their short lives in batteries of wire coops, their feet never touching the ground. (The result of this radical cloistering is that they don't get a chance to exercise, to develop stringy muscles.)

Country Fare makes our mouth water just telling you about it.

LATHAM'S...on Cape Cod, at Brewster, urges travellers to "stop for a month or a meal," and the chances are, that once you've stopped in, you'll be tempted to tarry.

The old house was built about a hundred years ago by Elisha Bangs, a sturdy old sea-captain retired to enjoy his fame and fortune. Set back in about fifty acres of woods, with its own lake, and within easy distance of a beautiful beach and golf course. This is a place to linger in. The cooking is excellent, and there are some New England dishes that would be well worth going even further to find.

THE ANCHORAGE...at Yarmouthport, also on the Cape, is a pleasant, homelike house where you can dine, or spend a few days. The food here is a test to figure-watchers. There is a special roll that is certain to crack the sternest resolutions—neither crumpet, roll, nor good old muffin, it's a marvellous combination of all three.

Before turning into a bread *gourmand*, however, we dined on a Cape Cod chowder, and a sea bass, both perfectly prepared.

THE BLUE SHIP TEA-ROOM.... For a picturesque spot with a wonderful view of Boston Harbor, you might try the Blue Ship. It's a small place, right at the tip end of T wharf, with only room enough for about a dozen tables.

The cook here is a versatile Virginian, who knows the Southern ways and also how to prepare fish, crabs, and lobster in the best Boston tradition. The prices are quite reasonable—and if you plan on dining here, better get an early start as you can't get in after eight P. M.

HI-DA-WAY...on Boylston Place, is also a Boston tea-room. It has an Americana air, with lots of early American glass and antique trays scattered about. They make wonderful desserts here (our favourite was a Jamaica rum sherbet) and home-made breads—butterscotch rolls and pecan rolls that are unbelievably good. P.S. This place is closed on Sundays.

JAKE WIRTHS...first started in 1808 as a small eating-and-drinking place. It has somehow managed to keep its crusty old pub air despite this age of chromium bars. Here you will find beer specially brewed for Jake's—a full-bodied brew, with much the same flavour as the imported beers.

The food is on the robust, hearty side. There are certain dishes for each day, but always ready on the menu are *Knackwurst*, pigs' knuckles and sauerkraut, heavy roast beef—as rare as you can take it.

OUT-O'-DOORS

PAVILLON MARGUERY—Now Open. Entrances on 270 Park Ave. and 47th St. & Vanderbilt Ave. Coolest Garden in Town for Lunch, Cocktail Hour and Dinner. Open Sunday. Phone: WI 2-8494 & 2-8418.

SPIVY'S ROOF
139 East 57th Street (Lexington Ave.). Dinner $1.50. Also à la carte. Spivy sings nightly—continuous entertainment. Reservations, PLaza 3-1518.

PROMENADE CAFE, Lower Plaza, 49-50th Sts., Rockefeller Center. Superb food in a garden setting. Shade trees—gay umbrellas—cooling fountain. Luncheon prix fixe $1.25. Prix fixe dinner from $1.50. Music.

CASTLEHOLM—344 W. 57 St., N. Y. (CI 7-0873). Most popular Swedish Restaurant. Famous for its Smörgåsbord. New Viking Room incl. Bar. Air-Conditioned. Outdoor Dining Terrace. Dancing nightly. Luncheon 60c up. Dinner $1.25 up. Parking facilities.

LOUNGE BAR

SCHRAFFT'S. Smart, intimate lounges. Georgian Room, 625 Madison Ave., at 58th—Columbus Room, 222 W. 57th St., near B'way—1496 B'way at 43rd. Luncheon, cocktails, dinner, supper. Cocktails from 25c.

NIGHT CLUB

LEON & EDDIE'S, 33 W. 52 St. World Famous café-restaurant offers America's most amazing values in food & entertainment. "Sly" & subtle Eddie Davis heads the show. 4 shows nightly. Continuous Dancing. "Should be visited at least once in every lifetime."

DO YOU PRIDE YOURSELF on being a connoisseur of food? Use Vogue's Gourmet's Guide as your directory. It will be indispensable in helping you to find restaurants that serve the kind of food you want.

OUT-OF-TOWN

CALIFORNIA

VISIT DINAH'S SHACK
On Highway 101, 3 miles south of Palo Alto—in the shadow of Stanford University. In the Beautiful Santa Clara Valley. Food—California's Plentiful Best.

CONNECTICUT

WHITE TURKEY INN. Route #7—4 miles No. of Danbury. Early American Atmosphere. Famous for Luncheons, Cocktails, Dinners. In New York City it's the White Turkey Town House, One University Place. Both open Sundays.

THE BARNACLE, Bradley Point, West Haven. Off Route 122. Specializes in fresh lobster—also chicken & steak. Luncheon, Tea and Dinner. Fine wines and Cocktails. March into November.

THE GENERAL PUTNAM INN—Norwalk. Historically famous! On the old village green (E. Wall St.). Deliciously authentic American dishes. Terrace dining. Organ music. Yankee Doodle Cocktail Lounge.

OUTPOST INN—Route 35, just North of Ridgefield, Conn. Superb French cuisine and irreproachable cellar of rare wines, liquors. A lovely place to spend a week-end, or longer. Telephone Ridgefield 882.

LIME ROCK LODGE—Lime Rock. (On Rt. 112, off Rt. 7 or 41.) Excellent cuisine. Colorful rooms—choice liquors—outdoor eating—waterfalls. Lunch $1 up. Dinner $1.25 up. For a weekend or a week.

THE TIDE MILL—Historic old Mill on Southport Harbor, 600 feet off Boston Post Road, in Southport. Famous for seafood and shore dinners. Seafaring Atmosphere. Reservations—FAirfield 9-2900.

TIMBER TRAILS INN—Sherman, R. 37, 12 mi. north Brewster. Charming country inn beside lake. 1400 acre preserve. After dining here, you'll want to return for a longer stay. Riding stables.

GEORGIA

HOTEL WARE COFFEE SHOP, Waycross, on U. S Route #1. Reflecting the hospitality of the South. Known for good food. Open 6 A.M. to 10 P.M. Moderate prices. Recommended by Duncan Hines.

VOGUE'S GOURMET'S GUIDE will point the way to recognizedly fine restaurants. Keep a copy of it handy—and don't forget to refer to it when you want to try a new place to dine

MASSACHUSETTS

COUNTRY FARE, Hingham
Good eating—noon to nine. Featuring fare of the country. Twenty miles from Boston on Route 3 to Plymouth and Cape Cod. Extraordinary!

THE HI-DA-WAY (Boston's nicest eating place) entirely air-conditioned. Open from 11 A.M. to 8 P.M. Selected luncheons from 50c, complete dinners from 85c. Closed Sundays. 3 Boylston Pl., Boston.

FIELDSTONES—Andover Rt. 28. Enjoy delightfully prepared food in a rambling New England house. Charming, quaint, attractive. Luncheon or dinner or tea. Phone 1401.

MARY HACKETT'S, Route 14, Duxbury. Guest Houses grouped around a restaurant justly famous for its food. American & European Plan. Every recreational facility.

LATHAM'S ON CAPE COD. Route 6, Brewster. An inn of rare charm, famous for its food, delightful guest rooms and home-like hospitality. Finest Vintage wines and liquors. Open until December first.

NEW JERSEY

HANS CHRISTIAN ANDERSEN—Paramus
Dine out this summer. Picturesque setting only 15 min. from Geo. Wash. Bridge, Route 4. Luncheon, dinner. Superb food, ingenious cocktails. Closed Mon.

NEW YORK—LONG ISLAND

BEAU SÉJOUR, Bethpage. Off Route 107. All dishes prepared to order. Luncheon on terrace dining-room overlooking gardens. Luncheon and dinner à la carte. Unusual cellar of fine wines and liquors.

BLUE SPRUCE INN—POLO BAR, Roslyn, North. Blvd. Open-air Terrace. Kitchen & cellar reminiscent of Gay Old Vienna. Lunch 75c up Dinner $1.25 up. 45 min. from N. Y. Open all year. Roslyn 1426.

ROSLYN MILL TEA HOUSE. In Roslyn on Route 25A. Old Grist Mill built in 1701, replete with Colonial charm. Luncheon, tea or dinner on terrace overlooking harbour. Famous for Popover Teas.

VILLA VICTOR—Syosset (Jericho Turnpike. Tel. 1706). Old world atmosphere of pre-war restaurants on the Bois de Boulogne. Delicious food in the picturesque, restful countryside. 1 hour from N. Y.

A LITTLE SPOT in the fairest of the Hamptons. Fish, Flesh & Fowl. Grown to perfection, cooked to perfection. Luncheon from $1.25. Dinner from $1.50. The Maidstone Arms, East Hampton. Tel. 390.

NEW YORK STATE

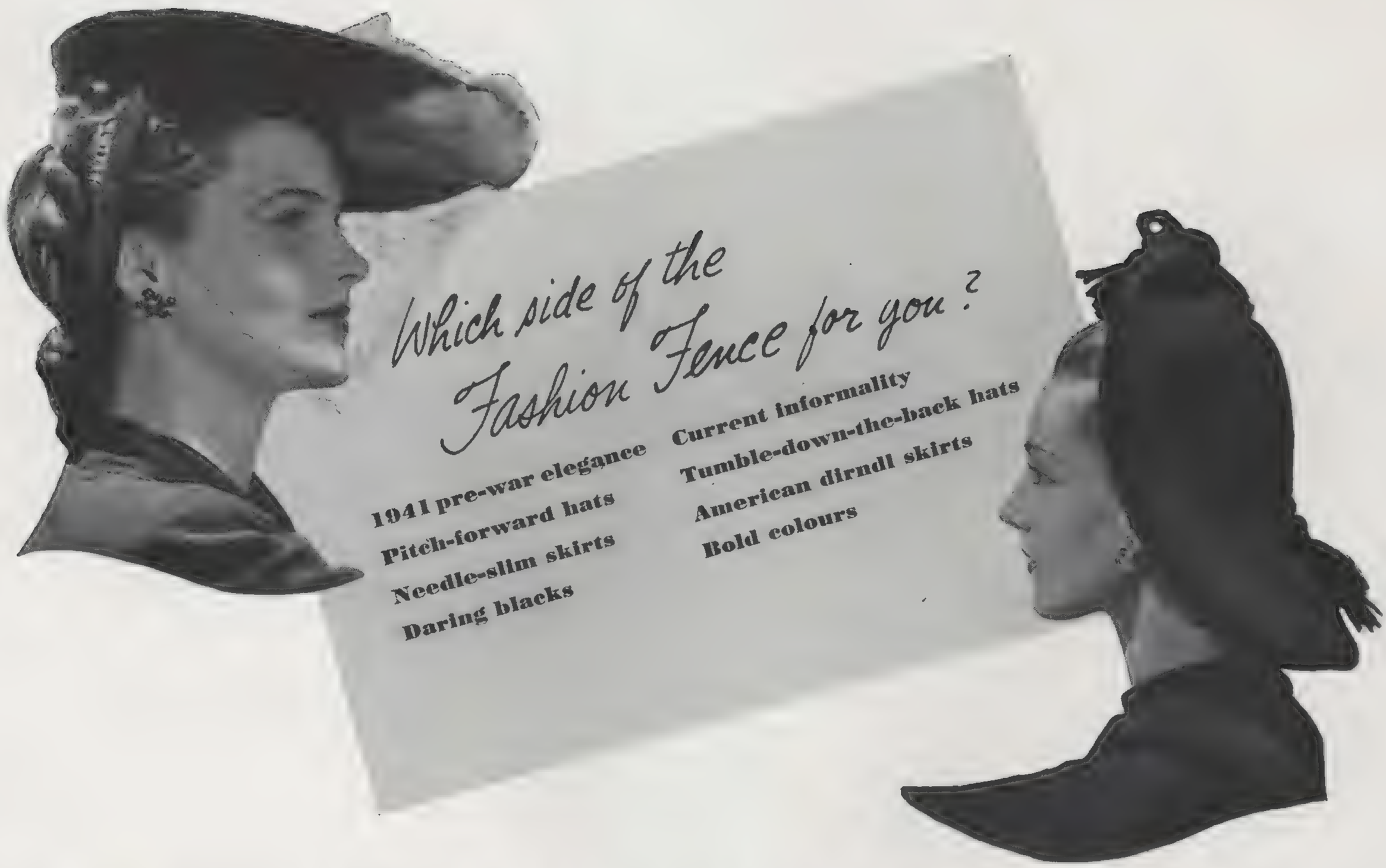
CRAGSMOOR INN, 27 miles west of Newburgh, off Rt. 52 in Shawangunk Mts. Golf, summer theatre, famous for excellence of meals—fresh vegetables, choice meats, fine wines. Lunch $1.25. Dinner $1.50.

LINCKLAEN HOUSE in beautiful Cazenovia. Rt. 20, between Albany & Buffalo—famous for Hospitality, Food, Comfort. One of our specialties—Flower Arrangements. If you stop once, you will stop again.

VERMONT

MONUMENT INN
Bennington, Vermont. One of the Best Inns in New England—French Cuisine—Delightful Rooms. Under direction of Mr. Theodore Titze.

A Ben Reig original
designed for Nan Duskin
philadelphia



Coming Next: AMERICAN COLLECTIONS Complete Report

Not all of the new Autumn fashions are for you . . . yet each of them plays a part in the vivid *tableau* of the American Openings. Which is *your* side of the fashion fence? Which colours, which lines, which moods-in-clothes . . . are right for you? For the answers, see September 15 Vogue.

This drama-packed issue brings you Vogue's final summing-up of the most beautiful and wearable fashions the American couture has yet designed. Use September 15 Vogue as a proving ground of Vogue's clothes philosophy that "it isn't *how much* you spend, but *how shrewdly* you spend it that counts." And remember that now, more than ever before, with a rising cost of living, you need Vogue's expert guidance — you need to be *sure* before you spend.

WATCH FOR:

12 pages of trend-setting Couture Models
8 pages of new Fashions for Older Women
8 pages of Fashions for Limited Incomes

Vogue **SEPTEMBER 15 • ON SALE SEPTEMBER 11**

a Dream comes true

For years women have dreamed of a fabulous lingerie fabric in which superlative luxury of touch and appearance combine with exceptional wearing qualities.

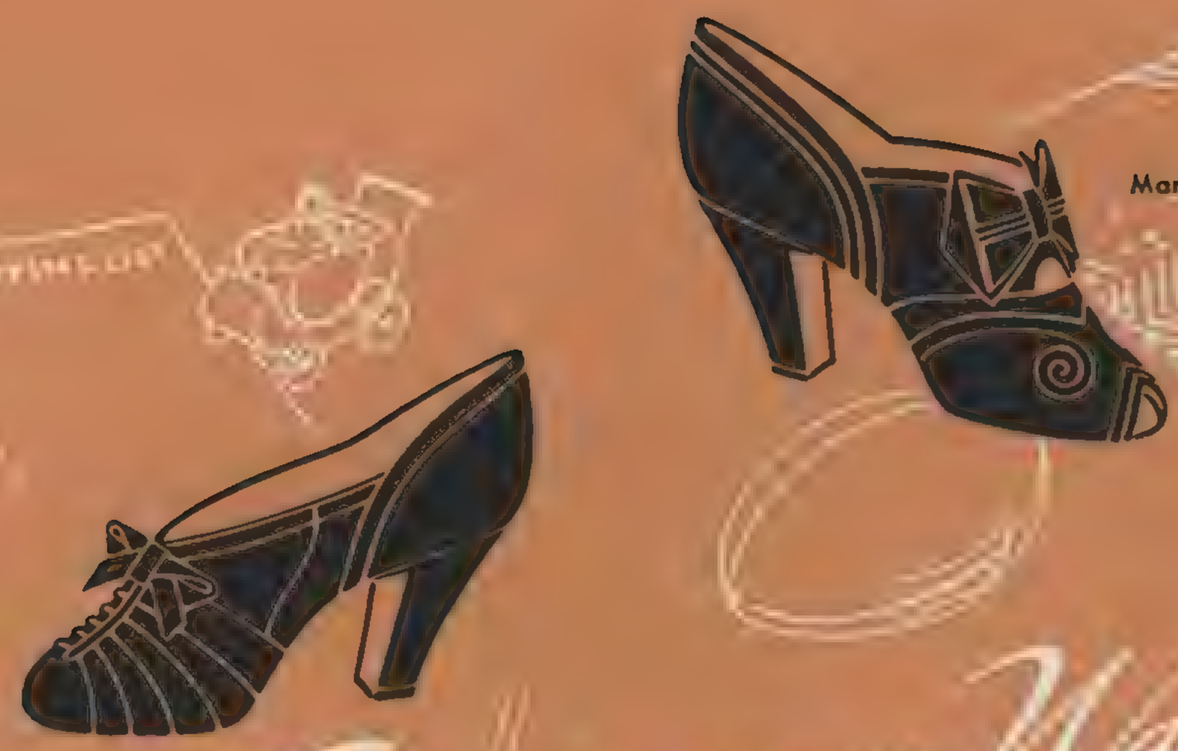
In BUR-MIL Rayon French Crepe this dream comes true. Finer filament acetate rayon yarn insures an exquisite beauty and enchanting touch, while better construction and supervised finishing provide superior wearing value.

TRUE DREAMS — This lovely gown and matching slip, delicately shirred and hemstitched. The Gown $3.95. The Slip $3.00.

AT **Bonwit Teller** *FIFTH AVENUE, NEW YORK*

BUR-MIL QUALITY

Greige goods sold by *THE BURLINGTON CORPORATION,* 450 SEVENTH AVE., NEW YORK, N. Y.



Every Shoe in your Wardrobe CAN HAVE FULL-FASHIONED FIT

Not a "Skeleton" in your shoe closet! Not a single shoe you're sorry you bought because it slips at your heel, yawns at your instep or squeezes your toes. This may sound like a dream but *is* a blissful reality when you build your wardrobe around a smart Foot Saver threesome . . . for action, town and dress. Because all Foot Savers, *but only Foot Savers*, are shaped over Shortback* Lasts to give you full-fashioned fit in shoes. They snuggle to your foot the way a stocking sleeks to your legs . . . banish gaps and bulges without ever crowding your toes. Write for useful purse-size memo book, showing new Foot Saver fashions, and name of nearest store!

The Julian & Kokenge Company,
250 South Front Street, Columbus, Ohio.

Junior Foot Savers are made by J. Edwards & Company, Philadelphia, Pa.

*Reg. U. S. Pat. Off.

IF IT'S A SHORTBACK Foot Saver

—thanks to Foot Saver's exclusive Shortback Lasts*

Foot Savers are priced from
$9.75 to $13.75

The "Dress-Suit" has arrived . . .

Keyed to the times—

Keyed to the needs of the American woman—

Keyed to functional beauty—

CHARLES ARMOUR, creator of the "Dress-Suit", will present *in person* his Fall collection in the leading store of leading cities throughout the country. Dates will be announced in your local newspapers . . .

Mr. Armour believes that fashion in America must become more and more an interchange of ideas between the couturier and the fashion-minded women for whom he designs . . .

You are cordially invited to meet Charles Armour.

"DRESS-SUIT" by CHARLES ARMOUR $59.75
Hat by Helen Liebert

CHARLES ARMOUR, INC. • 498 SEVENTH AVENUE • NEW YORK

Chinese Influence

Mandarine sleeves, gold "wheat" embroidery. Piping in contrasting color. Black with Lacquer Red, Imperial Blue or Lotus Green; Brown with Rice Tan. Sizes 9 to 17. About $23

"Fortune"
A Folker rayon crepe woven with Celanese* Yarn.
*Reg. U. S. Pat. Off.

at leading stores everywhere for the one nearest you, write Johara, Inc., 325 Jackson, Chicago

VOGUE'S TRAVELOG

a directory of fine hotels and resorts

If you want further information about the hotels or resorts listed in these columns, write Vogue's Travelog, 420 Lexington Ave., New York City.

SUMMER THEATRE

A NICE combination of pines and white birches, colonial cottages, and distinctive food service still is the second best reason why crowds have been flocking to Lakewood Inn, Skowhegan, Maine, all summer. Primary attraction is the Lakewood Theatre, established about thirty years ago, and grown to become one of the most important summer theatres going. The season winds up with "Out of the Frying Pan", week of September 1; "Paris Bound", second week; "Gas Light", third week.

Golf tournaments are going on from Vermont to Florida to prove who is the better yarn-spinner and club-wielder. Look in these columns for your favourite course.

ARIZONA

TUCSON

Santa Rita Hotel. 250 rms. Tucson's Social center; Western hospitality & atmosphere. Excellent cuisine; Famous dance bands. Polo. Golf. Nick Hall, Mgr.

CALIFORNIA

LA JOLLA

Casa de Mañana. Distinctive resort hotel on the shores of the Pacific, near San Diego and Old Mexico. All sports. Private beach. Write for free folder.

SAN FRANCISCO

Hotel Bellevue in the heart of romantic San Francisco adjacent to legitimate theatres, finest shops, night clubs. Drive-in garage. Frank N. Harper, Mgr.

COLORADO

BROOK FOREST

Brook Forest Inn. A Swiss Chalet at 8,000 feet altitude. Saddle horses. 400 acres private park. Excellent food. Write for folder. Edwin F. Welz, owner.

COLORADO SPRINGS

Broadmoor Hotel—in shadow of Pike's Peak, sports and social center of the Rockies. Metropolitan luxury, smart entertainment. Brochure on request.

CONNECTICUT

SALISBURY

White Hart Inn—A New England Inn of distinction. Excellent room accommodations. Dining Room—famed for its meals—Tap Room. Restricted.

DISTRICT OF COLUMBIA

WASHINGTON

The Dodge Hotel. On Capitol Hill opposite Union Station Plaza. Renowned cuisine. No tipping. Single from $2.50, double from $4.50. H. B. Williams, Mgr.

Hotel Raleigh, Washington's most popular and distinguished Hotel, on famous Pennsylvania Avenue. Reasonable rates. Write C. C. Schiffeler, General Mgr.

GEORGIA

SEA ISLAND

The Cloister. Cool your cares at this famed seaside resort. All sports. Reasonable summer rates. Selected clientele. N. Y. Office, 630-5th Ave., CIrcle 5-8055.

MARYLAND

BALTIMORE

The Belvedere. Baltimore's finest hotel. Spacious rooms, superb cuisine, ideal location. $3.50 up. Some rooms air conditioned, slight extra tariff.

MASSACHUSETTS

CAPE COD—FALMOUTH HEIGHTS

Terrace Gables Hotel, overlooking Vineyard Sound. Fireproofed; warm bathing, safe for children, boating, fishing. Unexcelled cuisine. From $6.

If you wish more complete information about any of the hotels listed on these pages, drop us a card and perhaps we can help you. Vogue's Travel Service.

MISSISSIPPI

PASS CHRISTIAN

Inn By The Sea and Cottages. Always open. On private bathing beach. All sports. Paved roads. Climate ideal. Quiet, exclusive. Near New Orleans.

MISSOURI

KANSAS CITY

Bellerive Hotel. Armour Blvd. at Warwick. Quiet, refined home atmosphere. Famous Coral Room, French Cuisine. Garage. Trans. or Perm. Wire for reservations.

NEW HAMPSHIRE

HANOVER

The Hanover Inn at Dartmouth College. 2 Golf Courses. Booklet. Ford & Peggy Sayre, Managers. Robt. F. Warner, New York Rep. Tel. BRyant 9-6318.

NEW JERSEY

ATLANTIC CITY

Marlborough-Blenheim. Relax here during September's golden days by the sea. Rates reduced September 15th. Josiah White & Sons Company.

NEW YORK

ADIRONDACK MOUNTAINS—BIG MOOSE

Twitchell Lake Inn—A real Adirondack Mountain lodge, remotely located. 2050 ft. No ragweed. Private lodges ideal for families. Listed in Duncan Hines.

LONG ISLAND—MONTAUK

Gurney's Inn. On the brink of the beach. Surf bathing, golf, deep-sea fishing. Comfort, simplicity, fine food. Select clientele. Booklet. W. J. Gurney.

LONG ISLAND—SHELTER ISLAND

New Prospect Hotel—Golf, tennis, swimming, riding, fishing, movies over the water. American Plan Rates. N. Y. Office 500-5th Ave. LOngacre 5-2230.

NEW YORK CITY

Allerton House for Women, 57th St. and Lexington Ave. New York's most select hotel for women. Friendly atmosphere. Rates: wkly $10 up, daily $2.

The Barbizon, Lexington Ave. 63rd St. New York's most exclusive hotel for young women. Cultural environment. Weekly $12. up. Daily $2. Bklt. "V".

The Bedford—118 E. 40th St. "The Hotel of Today with Yesterday's Charm." One block from airlines & Grand Central. Roof garden. Rates from $3.

The Beekman, Park Ave. at 63rd. Everything a critical clientele desires, refined atmosphere, a smart address and the utmost in personal services.

Beekman Tower—49th St. at East River Drive. Overlooking River. Smart location. 400 outside rooms. Near shops, theatres, business. From $2.50. Booklet "V".

Beverly Hotel. 125 East 50th. Just East of Radio City. Large rooms and closets. Serving pantries. Single $4, double $6, suites from $8. PLaza 3-2700.

Gramercy Park—Famed hotel at legendary private park. Rendezvous of nation's great. $3. single, $5. double, $7. suites. Weekly, monthly. Booklet "V".

The Grosvenor—On quiet and convenient Fifth Avenue at Tenth Street. 300 Rooms from $3.50 and $5.00. Monthly or Seasonal with serving pantry.

Henry Hudson Hotel. 353 W. 57th St. American Woman's Club. Special floors for women. Daily $2.50 up. Weekly $12.00 up. John Paul Stack, Manager.

NEW YORK

NEW YORK CITY

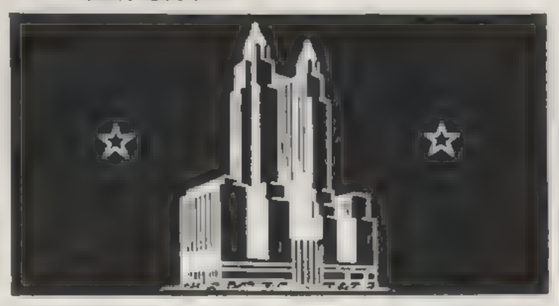
The Plaza

Starred in every itinerary, New York and the Plaza, more than ever the choice of those who prefer quiet luxury and refinement. Facing Central Park in the social, shopping and amusement center. Subway station at the hotel. Summer rates from $5. Henry A. Rost, President and Managing Director, Fifth Avenue at 59th Street.

NEW YORK CITY

Hotel Seymour, 50 W. 45th St. Near Fifth Ave., theatres, shops, art galleries, Radio City. Refined surroundings. $4. single; $5.50 double; Suites $8.

NEW YORK CITY



The Waldorf-Astoria

Supreme in the arts of hospitality and entertainment. There are many alternatives but there is no duplicate. The Waldorf-Astoria, Park Avenue, 49th to 50th Street, New York.

WESTPORT

The Westport Inn, on Lake Champlain. Glorious September Days in the Adirondacks. 18 hole Golf Course, Tennis. All sports. Good food. Selected Clientele.

PENNSYLVANIA

HERSHEY

Hotel Hershey. One of America's finest. Magnificent setting. Open year around. European & American plan. 4 Golf Courses. All outdoor sports.

PHILADELPHIA

Bellevue-Stratford—"One of the Few World Famous Hotels in America." Moderate rates. Claude H. Bennett, General Manager.

VERMONT

GREEN MOUNTAINS

Official illustrated vacation book. "Unspoiled Vermont", free; also describes other State publications. Publicity Service, 42 State House, Montpelier, Vt.

LAKE MOREY—FAIRLEE

Bonnie Oaks Inn and Bungalows. All sports. 75 rooms with baths, fireplaces. Baby Oaks, supervised play. May-Dec. Folders. Dr. & Mrs. E. H. Page.

VIRGINIA

VIRGINIA BEACH

Cavalier Hotel and Beach Club. Open all year. 2 golf courses, tennis, riding, fishing. Private ocean beach. Roland Eaton, Mg. Dir. Write for Booklet W.

WILLIAMSBURG

Williamsburg Inn & Lodge—Visit the restoration of Colonial Williamsburg. Choice rooms—Moderate rates. Fine food. N. Y. Office, 630 5th Ave. CI 6-8896.

CANADA

BRITISH COLUMBIA—PRINCESS LOUISA INLET

Malibu Club-Hotel. New Club Cabins & Lodge. $9 Day, Amer. Plan. Trading Post. Yacht Basin. Plane & Boat Service, Hamiltair, via Vancouver, B. C.

DUDE RANCHES

For you who like the sagebrush and the open spaces.

NEVADA

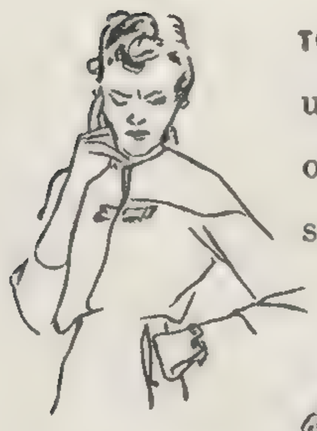
LAKE TAHOE

Glenbrook Inn and Ranch. On most famous lake in West. Excellent golf, ranch, lake and mountain sports. One hour west of Reno on U. S. Route 50.

VOGUE SAYS:

"NEW SOFT LOOKS FOR AUTUMN 1941, SOFT SHOULDERS, SOFT COLOURS, AND YOUR NATURAL FIGURE."

YOU CAN LOOK wonderfully turned-out in your new Fall suits. *But not with a slippy slide fastener in the skirt placket!*



TO GUARD AGAINST an unruly, untidy closing, you need the one-and-only Talon skirt fastener with its super-secure self-lock!

LET GO the pull-tab and it locks instantly—just like that. No pushing. No fumbling.

THEN YOU PROCEED to forget about it! For it can't "inch" down...can't slip open by accident!

YOU CAN GET this self-locking marvel—in every suit, every skirt—whenever you insist on "Talon." No *other* slide fastener has this self-lock!

• This fashion drawing embodies the new "soft looks" for Autumn as authenticated by Vogue. Though it is a completely original design, you are quite at liberty to copy—or adapt for your own use—any idea it may present to you.

TALON, INC., MEADVILLE, PA.

"TALON"

REG. U. S. PAT. OFF.

THE DEPENDABLE SLIDE FASTENER

ALL OCCASION PACKAGES

ALICE H. MARKS gaily trimmed packages of luscious goodies for the hostess, traveler, convalescent and week end; from $3.50. Interesting gifts for all occasions. Mail & 'phone orders filled. 6 E. 52 St., N. Y. PL 3-7282

BAGS

A. L. WORKMAN—An old established firm, well skilled in making fine leather, brocade and silk bags. Needlepoint, petit points mounted. Large assortment of frames. Expert relining, repairing. Rm. 803, 424 Madison Ave., N.Y.

BEAUTY CULTURE

NOTED PHYSICIAN'S Scientific Skin Formula used exclusively by Lucille Graham. Helps correct face and neck lines, and oily and dry skins. Ponce de Leon treatment creams used. 743 Fifth Avenue. PL 3-3260

"WHERE ON EARTH CAN I FIND—?" That question is on the tip of your tongue every day, when something breaks, or something is torn, or an emergency arises. Consult Vogue's Address Book—it will answer your questions

BRASSIÈRES

NO TWO BUSTS ARE ALIKE. J. Berlé from Paris is in New York with the world famous, custom made brassière—individually designed uplift and French workmanship. Year guarantee. 20 East 57th Street. PLaza 9-4262

CHILDREN'S WEAR

NATALIE, INC. & NATALIE GROWN-UP are side by side at 108 & 110 E. 57 St. Now showing fall line of distinctive models, also exclusive party frocks for children. Road exhibit visiting principal cities. PLaza 3-4908

CHINA & ARTWARE

"CANADA'S most talked about gift shop." America's largest retail selection at lowest prices of open stock English Bone China. New Dinnerware booklet will gladly be sent on request. Herbert S. Mills, Hamilton, Canada

CLEANERS & DYERS

TRUST PHIL COOPER'S CLEANING art to keep your summer clothes colorful, crisp and fresh as only New York's most famous cleaner can. Phone LOngacre 5-3237 for speedy service stores throughout N. Y. C.

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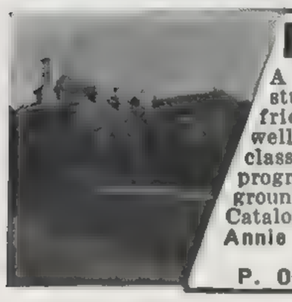

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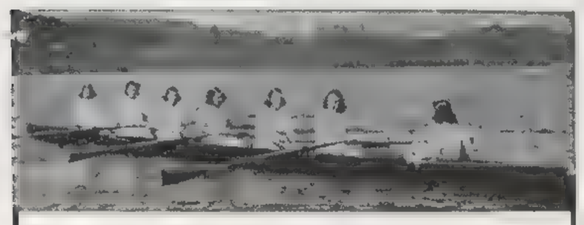

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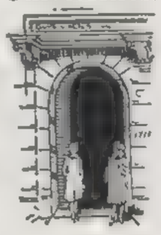

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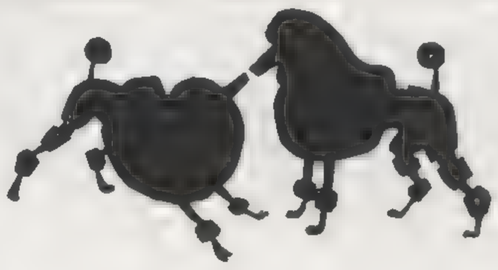

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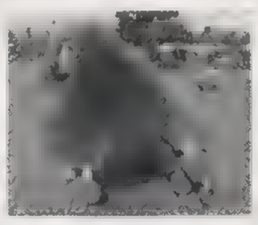

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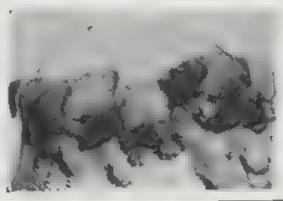

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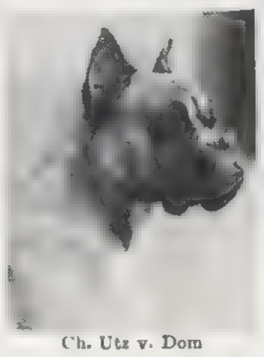

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THE DOG

Vogue's gallery of

The value of a well-bred dog

HEREDITY plus environment account for all that a man is—or a dog can be. Heredity provides equipment. Environment dictates how much play that equipment gets. And modern science teaches us that *early* environment—the first few years of a child's life, the first few months of a puppy's—are responsible for major influence on destiny as a whole.

Take heredity. If you were adopting a baby, you'd check inherited strains carefully, particularly if you had children of your own, with whom the new child would associate. If you couldn't discover the baby's antecedents, you'd know you were taking a chance. Only humanitarian impulses—not operative in buying a dog—could ever make you adopt a child that, in "running true to form," might develop the worst characteristics of a mixed and unfortunate ancestry.

Take environment. If you adopted a child who was older, only altruism could make you choose one who had been fed on whatever came first, and exposed to handicaps that might lead to physical, mental, or moral weaknesses.

Children, we say, are "little animals." Animals, even when grown up, are just as truly "big children." And the dog who is to become a member of a human family should be picked as carefully for heredity and early environment, on his own plane, as you would pick a child.

HUMAN breeding has never become a science. Dog breeding has. A dog from representative stock, carefully raised and fed correctly during puppyhood, will be practically certain to show the special traits and hardihoods that attracted you to his breed—appearance, courage, trustworthiness, rugged health, alertness, gentleness with children, or whatever else you feel fits best in your scheme of life. Generations of these characteristics of breed lie behind him. Specimens that did not show them have been eliminated from the strains that produced him. Long years during which you will enjoy him for these special traits and aptitudes lie ahead. A few extra dollars on his purchase price guarantee, as far as is possible, that he will be a "sure thing." Granted, the gutter-pup sometimes *does* make good in a big way—as does the gutter-child. But all experience goes to show that this exception only proves the sad old rule: blood will tell.

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Let's take a kennel raising Terriers—Scottish, Irish, or Wire. For a first-class female, suitable for breeding, initial cost is around $200. Her life of usefulness as a money-maker will hardly exceed eight years—seven litters of salable puppies, thirty-five individuals, if luck breaks perfectly. Suppose twenty of these are males and sell at $75 each—total $1,500—, and fifteen are females at $50 each—total $750. In eight years, our breeder takes in, possibly, $2,250.

Now, the upkeep for the mother of these puppies, in a fair-sized kennel, works out to around $120 a year. The cost is as high as this, because no chances must be taken with food, care, or medical services. Raising and feeding the puppies with the same attention to detail may be figured at $300, till each of the thirty-five is brought to the point of sale. Apportioning a fair share of the stud dog's expense over the whole period gives us another $300. Add these amounts, together with the original cost of the mother, and you get $1,760, spent during the eight years—an average cost per puppy of $50.28.

Nor does this take account of interest on investment, upkeep, and repairs to buildings, taxes, and the hundred and one extras incidental to a dog-household, as to its human counterpart. In other words, even without these expenses deducted, our breeder has a profit of $490 for his eight years' work—an average of $61.25 per year for each breeding female! A large kennel may have twenty breeding dogs, netting $975 a year. Does this seem like profiteering?

Does $50 seem too high a price to pay for a puppy bred and reared as carefully, in its way, as your own children, with whom it will associate? The chances are that, if you insist on paying less to a kennel with lower standards, the difference is taken out of your dog's heredity or his early environment. You run the risk of his disappointing you—not his fault, not even his breeder's, since you asked for a cut-rate article and that's what you got. Your dog may also prove a continual expense—again you have only yourself to blame for physical lacks due to a bad start. The extra cost for a well-bred dog is a mere trifle, when spread over the years he will live in your family. Why not consider this cost as *the price of insuring your investment?*

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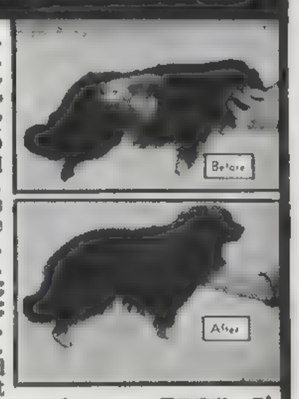

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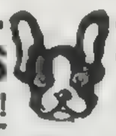

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HATS

Shop

Detachable Cuff. Not on a dress this time, but on a hat. That extra height is a buttoned cuff, which you can hatpin on, or off, depending upon how you feel at the moment. This duvetine turban, wound with an almost Indian cunning, fits snugly and elastically to your head. It has an apron of hand-crocheted chenille to give you that down-on-the-neck feeling which has become a hallmark of this autumn's hat silhouette. Lil Picard, a Frenchwoman with flair, will do this for you. 677 Madison Ave. About $18.50.

The Last is not the least part of this shoe's great success. Shoecraft is very proud of their low-heeled walking shoe, which is a great favourite with the youngest, and the oldest customers (but no exception are the inbetweens). The last is utterly comfortable, and has been designed both to fit and flatter the long, narrow foot. Another length-deceiving device is the contrast of its leathers, brown suède against alligator-calf. $8.95 will buy you the shoes and endless walking pleasure. The address is 714 Fifth Avenue.

French Family Album. Fred Lacome has set his whole collection to an album of old family pictures which were taken during France's last troubled era, the period after 1870. That the French *always* manage to be whimsical about their hats both his ancestresses and he have proved: witness, this little confection of green velvet masked by scalloped black lace. $22. See his intriguing collection at 19 West Fifty-Seventh Street.

A Hussar's Uniform is about the only costume we can think of that might have had more braid than this. And it's every whit as becoming to this 1941 dress as it was to those waltzing uniforms of the pre-pre-war Balkans. Black braid traces the neat little collar, the neat little cuffs. Braid is twisted into frogs, which march in military array straight down the front of the dress—well-made of grey-blue woollen (About $50).

VOGUE STUDIOS

The hat is a hand-crocheted snood—but a new kind of snood. It's not a pocket for your hair. It hangs straight, and long enough to cover even Hollywood-length bobs, and is tied around the hair at the neck. Black braid (by this time an old friend) is tied all along the top of the snood in bows. About $15, and well worth it if your hair has a tendency to go berserk in autumn winds. At Stewart's, in Wellesley, Massachusetts.

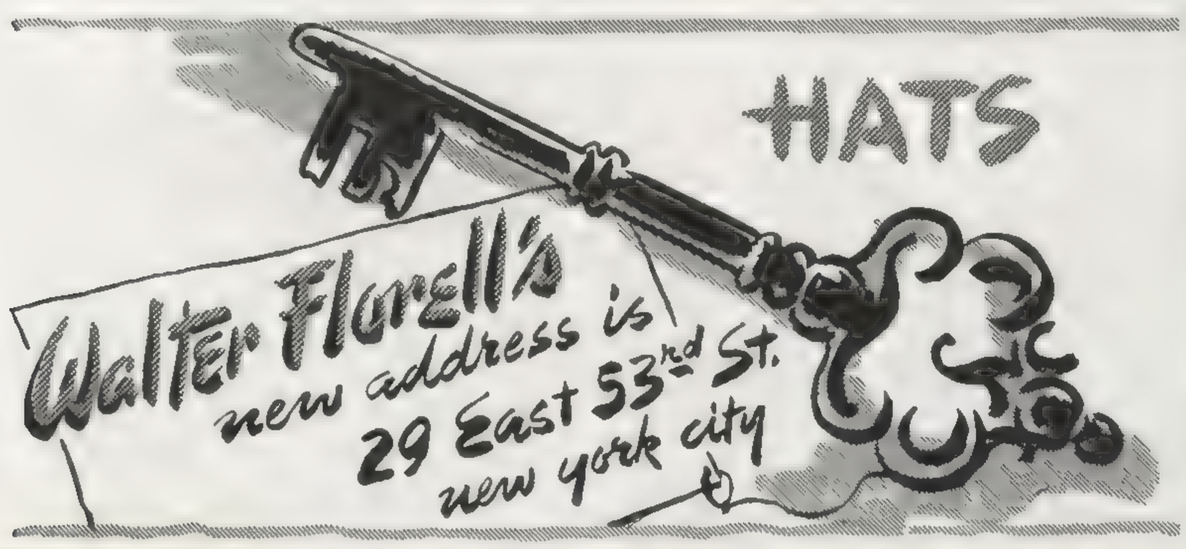
Hound

off with the old

"At Home After the—" For the first little dinner of that brand-new hostess, the autumn bride, this dinner-gown in black. Its colour and its suavity will be a charming contrast to guests who last saw her in wedding-white. We say bride, because we found it in the chintz-hung shop of Gertrude Heaney Kane, who makes a specialty of incredibly beautiful trousseaux. But what's to prevent *anyone*, really, from wearing anything as new as this slim sheath *cum* dolman sleeves? Mrs. Kane, who splurges on trousseaux, has a very tender regard for the young-married's budget. Her after-the-wedding tea- and dinner-gowns are as moderately priced as this, at $22.75. This shop is at 745 Fifth Avenue.

Glitter. Shop-Hound, in a lush and *après-moi-le-déluge* mood, chooses these of gold: the flexible bracelet is pointed with starry little diamonds ($2,950). The pin is a glorified bow-knot, with diamonds and rubies ($1,925). See them worn on page 59. Mermod-Jaccard-King, Ninth and Locust Sts., St. Louis.

Cocktail Time. These giddy little shoes have been concocted by French Bootery as a footnote to your afternoon costumes. They are really magic in the way they whisk inches off the apparent length of your foot—a feat of *léger de pied*, which is managed by a short vamp, a butterfly arrangement at the toes, and the highest, slenderest heels you can manage. These are soft, soft, coal-black suède and are $14.95. If you have a short-vamped foot, the French Bootery will be your haven, since their aim in life is to make the prettiest possible shoe for the likes of you. The new collection for autumn has outdone itself, and you'll find it in a particularly wide range of browns. 22 East Fifty-Seventh Street.



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The original of this Regency drum table was too tempting in our Four Centuries Shop. Sloane Master Craftsmen copied it, playing grains of beautiful walnut against each other, accenting with ivory knobs . . . like the original made in 1820. Limited edition. Choice of leather tops. $190.

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Shop Hound

On Furlough. You needn't envy your in-the-Army friends their spruce Sam Browne belts. In case you've been tempted to a little purloining of Government property, you'll be glad to know that Franklin Simon will sell you one for the small sum of $2—and keep you honest. If you're college-bound, you can unleash the shoulder-strap, and use it for swinging your books. Otherwise: it would be smart over a sweater or shirt; very military indeed over a suit. By Criterion.

Change of Spots. Maybe the leopard can't—but Gladys and Belle, the milliners, can. Because leopard grows scarcer and scarcer, they thought it would be gay to make a reasonable facsimile thereof—from feathers. So they did. And you see how they've used them for a head-hugging, upstanding, gold felt toque, with feathered bangs; and for a gallant felt-and-feathered muff to match. The feathers are kept caged by an invisible net of malines, which prevents them from flying off in high winds, and winging their way South. This duet would play a charming accompaniment to your autumn suit, and later to an untrimmed winter coat. The hat is $22.50; the muff, $32.50. And you'll find them both in the new beige-and-white shop at 20 West Fifty-Seventh Street.

VOGUE STUDIOS

In Code. Just to make you feel like something out of E. Phillips Oppenheim, wear your monogram in the international flag code. Each little flag, gaily enamelled on brass, signals a letter, and all are strung on a chain to anchor in your lapel. $2 at Hoffritz, 551 Fifth Avenue.

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VOGUE COVERS THE TOWN

Come to the Fair

New York City—where almost everyone comes from the farm or dreams of buying one—is opening its own super-dooper County Fair at Madison Square Garden on September 10. It should be very gala, with all the proper *carnaval* spirit, and with plenty of serious stuff, as well.

All kinds of farm animals will be exhibited, with prizes for the best cow, horse, or bantam rooster; there will even be crochet contests, cooking and quilting contests. In addition to these, there'll be exhibits of the latest inventions, the newest uses of plastics. Among these plastics is a most wonderful rowboat. (If put into general use, these boats, which are moulded, would cut the time of shipbuilding in half.) We're dreaming of sailing away on a moonlit bay in a jewel-coloured plastic canoe.

The American Institute has arranged this Fair. (They've had plenty of experience in such matters; their first New York City Fair was in 1828.) Plans have been made so that something will be going on on the stage almost continuously: hill billy bands, barber-shop quartets, the wire-walking act by the famous Wallendas. And to top it all off, Peejay Ringens riding a bicycle from the tip-most rafter of the Garden, ending up by flying head-first into a basin of water, three feet deep.

Make-Believe Garden

The only air-conditioned garden we know is at the Ambassador Hotel. Of course, it isn't a garden at all, but the green vines draped over walls and ceiling give it a not too phony effect.

This is a particularly pleasant spot; at luncheon, there is William Adler, playing sentimental songs on his violin; and in the evening, you can dance to the music of Jules Lande—he's a waltz specialist.

P. S. There's never a cover charge here, and, amazingly enough, there's always plenty of room to dance.

Gallery-Goings-On

To help you catch up on the art exhibits, here is a list of shows you might not want to miss seeing.

DURAND-RUEL, at 12 East Fifty-Seventh Street, is showing a nineteenth-century French group, paintings by such men as Renoir and Cézanne...

...At MARIE HARRIMAN, 61-63 East Fifty-Seventh Street, there is a magnificent Matisse still life included in a show of nineteenth-century French painters—a pineapple, peach, and lemon piled up on a pewter plate against a background of sprawling, wall-paper-pattern roses...

...FRANK REHN, at 683 Fifth Avenue, is showing American canvases by Birchfield and Poor, and a study of a woman in red and white, by Speicher—"The White Fichu"...

...THE MARIE STERNER GALLERIES, 9 East Fifty-Seventh Street, has a combination sculpture-and-painting show. Among the sculptors included are Jacob Epstein, Sally Ryan; and outstanding among the canvases by contemporary painters is the huge "Horse" by Derain. One of his largest works, it is painted in Derain's famous brown-red palette...

...THE WEYHE GALLERY, 794 Lexington Avenue, is showing an interesting group of prints by modern American and European artists, including some fascinating abstracts by Braque and Picasso, and some eighteenth-century flower drawings...

...At the WILDENSTEIN GALLERY, 19 East Sixty-Fourth Street, the show is called "Some Masters of Quality." It consists of canvases by artists of the fifteenth through the eighteenth centuries. Though the works are mostly French (there's a particularly enchanting portrait of "Madame de Chateauroux" by Nattier), there are a few canvases of other schools, including a magnificent Van Dyck.

Spectator Sports

The National Tennis Singles will be luring the tennis-ists out to Forest Hills, beginning August 30. Playing in the men's group are Robert Riggs, Frank Kovacs, Frank Parker, and the defending champion, Donald McNeil.

In the women's singles, there will, of course, be Helen Jacobs, Pauline Betz (this twenty-two-year-old California girl has played in Eastern tournaments for the past three years, now ranks third among America's women players), and Sarah Palfrey Cooke.

Transportation is no problem; you can drive to Forest Hills or, to avoid parking problems, take the train (the Pennsylvania's regular trains leave about every fifteen minutes—it's only a quarter of an hour's trip)....

...For racing addicts—Belmont Park reopens for the autumn season on September 18. You can go by motor, or take the Pennsylvania. They run special trains that put you practically within betting distance in about thirty-five minutes...

...The National Polo Championship is, as usual, played at Meadow Brook, Long Island, and the dates are from September 6 to 21. Though the war has cut into the ranks of polo, there'll still be plenty of the old favourites hitting the ball.

The games begin at 3:30 in the afternoon; tickets are $1 and $2 per game; and if you plan on taking the train, the Pennsylvania has a special that takes you there in about forty-five minutes. "FLANEUR"

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WOMEN WHO WANT "That New York Look"

Benefit at the Waldorf finds Mrs. Dixon beautifully gowned in a pencil-slim velvet with striped taffeta top and peplum. "In times like these, after a day of committee meetings, a woman should be truly feminine."

wear dresses with this label

Charming Mrs. W. Palmer Dixon, 400 Park Avenue, chooses striking Fall New York Creations

"WHERE else but in New York?" is the query of Mrs. W. Palmer Dixon, when asked where most styles originate. "I recently read that New York created 135,000 different styles this past year.

"And it's always such a joy to have buttonholes that are actually finished, skirts that hang well—workmanship that rivals chic. Small wonder all my smartest friends insist, as I do, on New York Creations. Formerly, friends from out of town came to New York each year to select the very latest things. Now, I understand, New York is going to them!"

Commencing with the new Fall selections, all dresses from the Fashion Capital of the World will bear the New York Creation label. NEW YORK DRESS INSTITUTE, 1450 BROADWAY, NEW YORK.

At her decorator's, Mrs. Dixon discusses plans for her new apartment. Her choice of beige 2-piece novelty jersey with gold-embroidered necklace for morning reflects her infallible taste.

For "don't-dress" evenings, Mrs. Dixon wears a seal-like sequin in daytime length. Recognizes a friend across the way at Fefe's Monte Carlo Beach.

On her way to charity committee meeting with "Koko," Mrs. Dixon wears a black wool ensemble with Persian trim and new "tiered look."

In a soft ribbed-wool with new Dolman sleeve, Mrs. Dixon eyes the stamp of fashion rightness and quality—the New York Creation label—in one of her latest acquisitions.

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September 1, 1941

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HORST

Glowing news for autumn—this suit of beloved velveteen, by Nettie Rosenstein. New...the colour...the detailed, but simple, silhouette...the hat that becomes a part of the costume. At Bonwit Teller; I. Magnin. Jewellery by Seaman Schepps

Clanswoman poised for flight . . bright as a bird in her red and green tartan. She's chic because the knowing hand of Peck & Peck has handled that blazing plaid with consummate skill. Rugged box topcoat, lighter weight plaid for the suit, hat and bag to match, all in the proud Menzies clan plaid—or the Black Stuart or Fraser Hunting. Magnificent woolens—the coat, $45.00. The suit, $39.95. Bag or beret, $5.95.

Vogue's-Eye View of New Gestures in Fashion

THE fashion picture is a motion-picture, where the costumes are secondary to the way they inspire you to move. For everything you wear, you wear in motion, and this autumn, you'll have a chance to make many of the prettiest gestures again. Not for years has the fashion cycle brought back so many clothes that promise these gestures. Men, who remember the turn of a head, not the turn of a collar, will think, dimly, how pretty women are looking this season.

These will be memorable: The way you stroke on your fragile, shoulder-length gloves. The coquetry of your muff, moving like a fan. The sinuous grace of a fur stole, tossed over your shoulders, twined around your arm. The 1925 way you wrap your buttonless 1941 coat around you, tucking your envelope bag under your arm. And, especially, the way you step backwards into your new cape which a man, with the most gallant of masculine gestures, is holding. Turn the page to find the clothes for these and other gestures.

A Sure Hand

IN THE AMERICAN COLLECTIONS

A LONG sigh of admiration—and relief—greeted the American Collections of autumn, 1941. For here were real Collections—full of imagination, and dignity, and courage. They quashed doubts about the future of American design. They proved that wars, far from stopping fashions, stimulate inventiveness; that ideas, whatever the materials, are the stuff from which fashions are made.

These Collections represented, on the parts of the manufacturing designers, an incredible outlay of labour, planning, talent, and dollars invested. Here was no timid, perhaps-they'll-like-it, perhaps-they-won't spirit, but the splendid dash that comes only from the passion for creation. There was not merely one good Collection, but many—Collections which presented subtle, beautiful clothes; ideas to revivify fashions in America and the women who wear them. In the pages of this issue, you see the sure hand at work.

A Sure Hand WITH LINE

Sure, but not severe, are the lines of the 1941 clothes. They have a welcome dignity, a freedom from anything extrinsic. There's the pencil silhouette, by day, by night, straight as a plumb-line at the sides. There's the papered-on look—don't try it in anything but evening black—especially good in satin, glistening as if you'd climbed out of a pool. There's the throwback to 1925—the wrap-around silhouette; the graceful gesture of gathering a buttonless coat around you. There's the hip-flattering peplum.

Bulk and slimness keep company in many a costume. A full cape flaring over a wand of a skirt. A full tunic jutting over a match-stick sheath, reminiscent of Poiret. The bulk-at-the-top look of a jacket and big hat above a slim skirt. Finally, neither bulky nor narrow, but free as air—the line of the good—wonderfully good—little suit.

A Prodigal Hand WITH COLOUR

The designers have used colour with a sure hand; be sure that you do, too. This year, colour is more rampant than it's been for years. Indication: Fabric companies sold 70% colour, 30% black this year, as opposed to preponderance of black in other seasons. There's news in these: Petunia-pink, for evening, perhaps a cape or long, long gloves—for day, a jacket, suit, hat. Vermilion, leaning significantly towards orange, like the dress and hat on the cover. Purple—for a whole suit, a dinner-dress, a jacket-lining. New-looking blues—blue-greens, turquoise, royal-blue, sometimes intermingled in one costume. Yellow-green, for a head-to-foot costume. Brown—touched up with orange.

OPPOSITE

Memorable cape! For five-star evenings, great moments. With its wand-narrow black wool dress beneath, it is the founder of a new school of Drama in Dress. Black wool, peppered with paillettes; the quilted lining of the same fuchsia-pink as the stocking-length gloves. Bonwit Teller. Marshall Field. Wear with it Lucien Lelong's new "Indiscrete" lipstick

PHOTOGRAPH BY HORST

A Sure Hand (CONTINUED)

Colour often goes hand-in-hand with black. Not just any old way, but in plotted combinations. A brilliant jacket-lining for a black day suit. Or perhaps petunia-pink or orange gloves. A black dress with blue cuffs, blue gloves, blue bag. A turquoise jacket above a black skirt. Black fur sleeves slipped over a mustard-yellow dress. After dark, a black sheath with cerise jersey gloves to your elbows, cerise stockings. Or vermilion gloves and vermilion satin sandals showing through a slit skirt. And—*nota bene*—bright paillettes, a bright lining for a black cape (page 42). Paillettes glitter all through the Collections. They're strewn on long black jersey evening gloves; on black evening shawls; on separate, hand-knitted sleeves, bright green, to pull on with a simple black dinner-dress.

A Fine Hand WITH BLACK

Nothing requires a finer hand than this season's all-black. It takes daring, and wearing. There's the black of elegance. A tailored, simple suit, a black blouse, a black profile hat. (Perhaps black silk stockings!) There's seductive all-black. A siren-ish, late-afternoon dress, long black gloves, dashing Boldini hat. All-black by night is spectacular. A tubular dinner-dress covered to the wrists and the throat, perhaps with a net top. With it, an ostrich head-dress, a black fox muff or stole. For a short-sleeved black dress, black gloves the length of stockings. And if you're very sure of yourself and your figure, try a dinner-suit all of black paillettes, pliant as chain-mail, worn with a tight black cashmere sweater. Only perfect figures need apply.

A New Hand WITH JET, OSTRICH, ERMINE

The designers have turned their hands toward 1915, pre-War effects. Sometimes it's done with line: suave satin sheaths; bouffant tunics over slim skirts. More often, it's done with costume extras. Jet jewellery, splendid and darkling. Fringes of jet beads dripping from a turban. Short-waisted hug-me-tight jackets over dinner-skirts. Ostrich head-dresses for evening; ostrich and coq feathers; iridescent glycerinized ostrich. Ermine—perhaps a grand-scale ermine cape. Or just a brief touch of ermine—an ermine tippet, stole, triangular shawl, or muff, trailing ermine tails, perfect with all-black.

A Gay Hand WITH HATS

Very new, very Castilian berets that drape down the back of your neck and hide every strand of hair. Big felts, after Boldini, with foot-wide brims. One of these is cut in half latitudinally, with a thick black fish-net flaring down the back. Hindu turbans of more-than-Oriental splendour, with—news item—all the breadth at the top. There's a dreamy one of pink jersey, dangling jet beads, decorative with a plain black suit. Perfect-profile hats that curve over your crown, showing *both* profiles. Further reform for the hatless young: little back-from-the-brow calots with bonnet-brims or cape-backs

OPPOSITE

As memorable as bright colour, as dramatic as all-black—the costume of one muted colour, continued from hat through shoes. Yellow-green wool-and-rabbit's-hair heavy jersey makes this Nettie Rosenstein coat and the snood of the sable-dyed fitch hat. From Bonwit Teller; I. Magnin; Nan Duskin. Gloves, shoes, Gotham stockings—the same green

Colour Singleton
Eric

1941 Clamours for Colour

THIS PAGE: Unmistakably 1914 is the silhouette. Unmistakably 1941 are the colours. Bright red sequins blazing on a purplish-blue tunic of silk net; and a crêpe under-skirt, slit and hobble-narrow. To add to the excitement—green satin gloves, shoes, and hair-bow. Dress from Hattie Carnegie; I. Magnin

OPPOSITE, FIRST: The newest dinner-dresses cover you—with long sleeves, with hoods, with a riot of colour. Jade-green and turquoise-blue go affably together for this slender dress of silk jersey—enchanting with or without the separate hood. Nettie Rosenstein design; Bonwit Teller; I. Magnin

OPPOSITE, SECOND: 1941 thinks nothing of combining several emotional colours in one dress. Witness this brilliant example—a dinner-dress of Bianchini's Crown Tested rayon and silk jersey. Wear it with or without the becoming hood. A Nettie Rosenstein design; at Bonwit Teller; I. Magnin

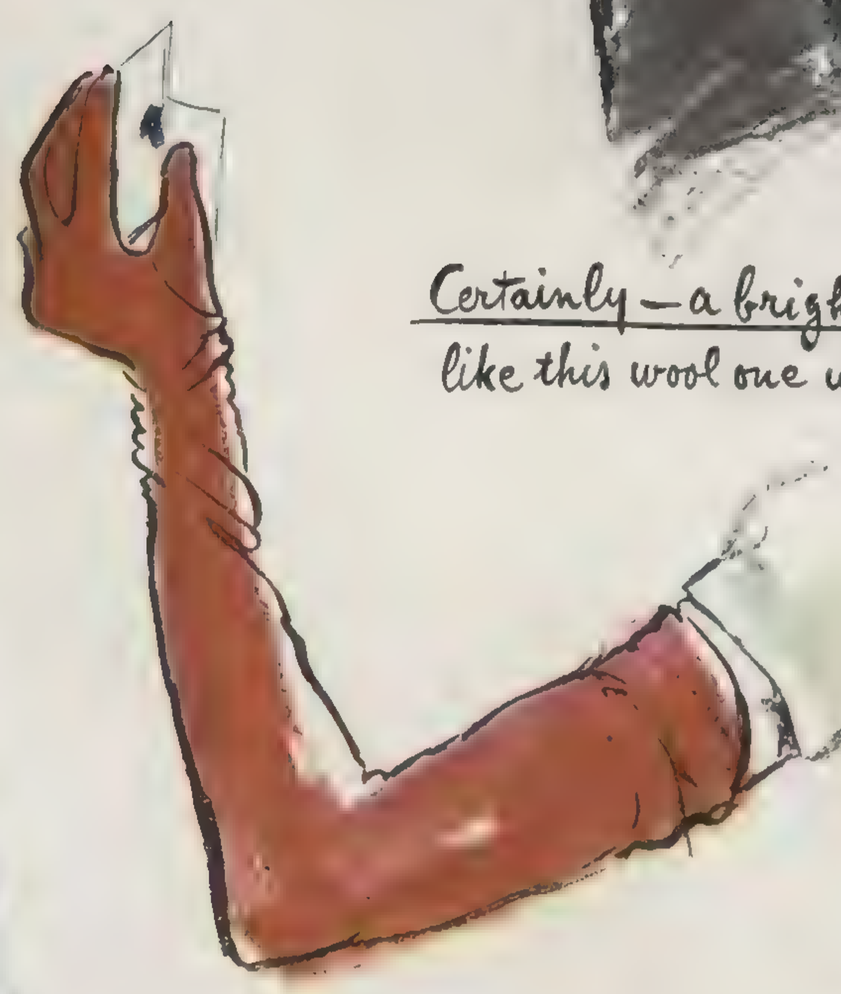
Eric

With Black—
Petunia-Pink

Certainly — Colour

Certainly — a bright jacket:
like this wool one with sable tails

Certainly — colour in hand:
for cuff, suède glove,
pillowy velvet bag



Certainly — long gloves
vivid as these, to kindle
a simple blue or black
dinner-dress

Certainly — coloured stockings:
as, purple silk ones
with fuchsia dinner sandals

Certainly — a bright lining:
here of quilted satin
with a golden fleece coat

Opposite page:
Certainly — a cape, of gay Stroock wool,
jet-trimmed, lined with quilting. Wool dress.
Traina-Norell design. Bonwit Teller; Marshall Field

Eric
Try this tricolour

THE STOCKING TICKER

Latest stocking quotations—frenzied buying in curb market; despite new stockings to be issued

On the heels of the U. S. embargo on Japanese silk, riots broke forth at usually serene stocking counters. Sales went up 1000%. With less dignity than the Marx Brothers, women kicked, clawed, and glared their way to the dishevelled salesgirls. Places which allowed a limited number of pairs to a customer found women using every device but false mustaches to get more. It might have been funny if it hadn't had a dead-earnest, nightmare quality.

This panic about a stocking-market crash was entirely unnecessary. In the first place, there are, in reserve, enough silk stockings to take care of normal demands for two months. In the second place, from present indications there will continue to be enough nylon to supply 20%-25% of normal stocking demands. In the third place, there are beautiful cotton stockings, knitted of mercerized lisle on readjusted American machines. Finally, experts are busily working on substitutes, expect to have them ready soon. So—stocking-hoarders may be looking silly, with their beige silk, while fashion is smiling on something newer. On these pages, answers to the stocking questions now on your mind.

Q. What about cotton stockings?

A. You are going to see and hear a great deal—a very great deal more of cotton stockings as time goes on. For cotton is one of America's own industries, as important to part of our population as silk is to Japan. And the mill men and manufacturers are busily working, altering machines, preparing to spin and knit thin lisle stockings, good-looking, all-American! There is already in the market a sizable quantity of these, and the chances are that by November 1 the supply will be equal to all normal demands.

Q. Will I be able to buy any silk stockings from now on?

A. As we go to press, most mills tell us they have enough greige goods (stockings knitted, but not dyed) to last for the next two months—provided women will stop this hysterical buying.

Q. Will nylon stockings continue to be made?

A. Right now, nylon accounts for about 25% of the full-fashioned stockings made. Nylon promises to be available indefinitely. The Government may requisition some for defense needs, but a new plant, open soon, should more than compensate.

Q. Hasn't England been making rayon stockings?

A. Yes. But the English rayon yarn has been made in lower denier (this means a finer yarn) than our own. Some fine-denier yarn has been made here—we can make more if the Government releases it to the stocking industry. This yarn makes a fine stocking that can scarcely be distinguished from silk. In any case, rayon will be used for tops and feet of other stockings.

Q. Where does wool fit in picture?

A. Wool socks and long wool stockings will continue for country and campus.

Q. Will new stocking yarns be developed?

A. Yes. One synthetic yarn has been in the experimental stage for about a year. American ingenuity will produce others.

Q. Will we import any stockings at all?

A. No. South America has just begun to manufacture. England is sending lisle yarn, but, right now, no finished stockings.

Q. Will women go barelegged; perhaps paint their legs?

A. It isn't likely that well-dressed women will ever go without stockings in town. They know—and the men agree—that their legs are always more attractive in some sort of stocking. The young, in the country, may well take to painted-on "stockings."

Q. Will skirts lengthen, as stocking fashions change?

A. Time will tell. Follow Vogue, for stocking reports.

Opposite: All one shade of brown below the hip-line. All petunia-pink above, except for an emerald-green silk blouse. New, improved way of "sawing a lady in half" is this wool suit. Bergdorf Goodman. Shoe-toned stockings; McCallum

Bright Black... Staccato Note

Foil for every other colour, black this year is a colour itself. Above: rayon satin skirt, crêpe top, monkey fur peplum...all very 1914, all very black (even the stockings). Bergdorf Goodman. Diamond jewellery, Black, Starr and Gorham

Opposite: Again, dramatically, black-with-black. Pure silk satin, pure 1941 silhouette. (The price hovers about the $50 mark!) Charles Cooper design at Lord and Taylor; Carson Pirie Scott; Neiman-Marcus; J. L. Hudson, Detroit. Shown here with a black fox muff...good day-or-evening accessory investment

Black, Black Sorcery

In this season where colour predominates, the Lady In Black stands out like an exclamation-point! Fox-Brownie dress of Bianchini rayon crêpe; black nylon stockings, suède shoes. Dress, about $70. Lord and Taylor; Neiman-Marcus; L. S. Ayres. Hat; Lord and Taylor

Head to your heels....

RAWLINGS

in love with black

Again black plays femme fatale; slim dress of mat rayon crêpe, trimmed with velvet; $85. A long, luxe stole of silver fox. Velvet-with-lace pill-box. All are from Saks-Fifth Avenue. Worn with this costume—jet jewellery, and shoes and sheer stockings in black

Collection

Lilly Daché's snood-turban of wool jersey, bejewelled. Koret's lush mink bag, Saks-Fifth Avenue

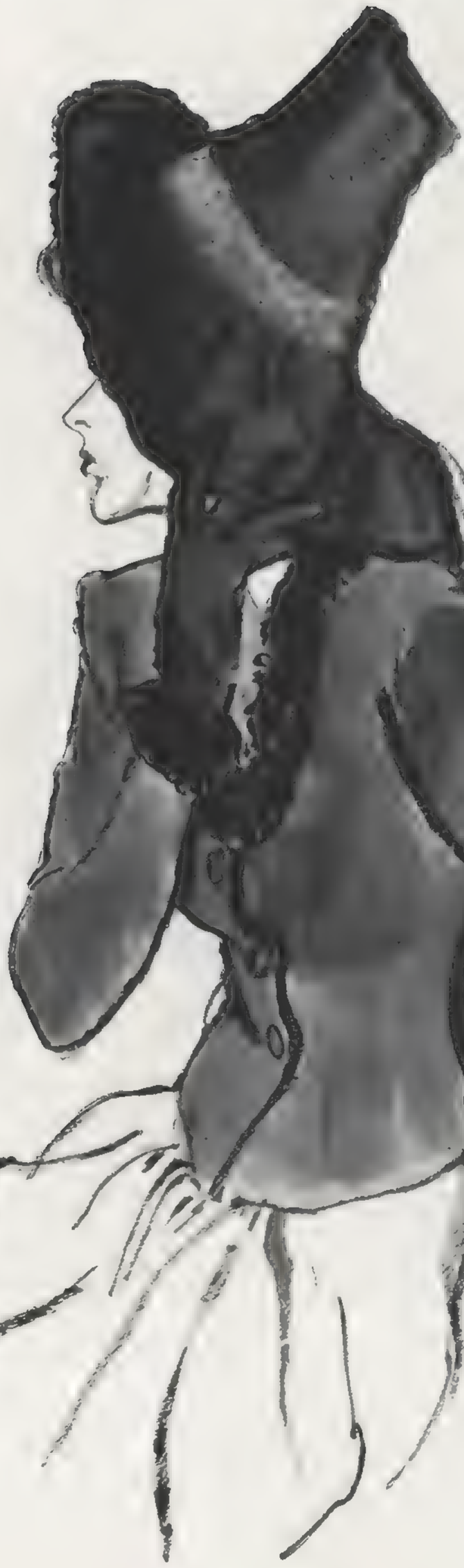
Casual two-piece dress of taupy rayon crêpe. Shirred black felt great-hat, stone-marten muff. Milgrim

A hat of Alaska Sealskin and horsehair lace, by Walter Florell. Jewelled velvet dog-collar. Cuff-bracelet. Jay-Thorpe

Caviar

Separate sleeves of Persian lamb
button together, form a jacket.
"Persian" hat with a jet snood.
Jet dog-collar. Lilly Daché

Ostrich-plumed black hat
after Boldini.
Black Persian lamb muff.
Jewelled dog-collar. Lilly Daché



John-Frederics'
towering hand-crocheted hat.
Black and yellow wool suit;
Saks-Fifth Avenue

At the Museum of Modern Art's show of Defense posters: on the wall—the First Prize U. S. Treasury poster by John Atherton, in which the photography was done by John Rawlings, of the Vogue staff. On the spectators—left, a bright red wool dress and jacket; velvet hat; Persian lamb muff. Right, a black wool dress, jacket; velvet hat. Ben Reig costumes. All; Henri Bendel

PRIZE POSTERS

RAWLINGS

...PRIZE SUITS

In front of the stirring U. S. Army Air Corps posters, at the Museum of Modern Art show—a grape-blue wool suit, the colour of night sky. It's a dress-plus-jacket suit: you wear the wool dress now, under its own cabochon-buttoned jacket; later on, under furs. A Pattullo design; at Rose Amado; Scruggs-Vandervoort-Barney. Jewels; Mermod-Jaccard-King, St. Louis

New now — knitted

Above:
Black wool, machine-knitted...
black, the jacket's braid;
purple, the bodice stripes;
purple, the felt hat.
Both Bergdorf Goodman

Right:
Sapphire-blue, hand-knitted...
a Nettie Rosenstein design;
knitted gloves to match;
pill-box of velvet.
Bonwit Teller; J. Magnin

The knitted stitch —
persistent stitch
in the fabric of fashion.
Important —
these tailleurs —
because they are knitted

HORST

Above:
Taupe wool, hand-knitted ...
woollen skirt to match;
hooded Suzy hat;
a sheared beaver top-coat.
All at Jay-Thorpe

Right:
Olive-green jacket, machine-knitted ...
beneath it, a wool jersey dress
that is also olive-green;
a bird for a hat.
Saks-Fifth Avenue

CECIL BEATON

LADY DIANA COOPER FEEDS THE PIGS WITH SCRAP COLLECTED FROM THE NEIGHBOURING TOWN, SELLS THEM AS SIX-MONTH PORKERS

THE FARM LEDGERS DONE, SHE SEWS WHILE MR. COOPER READS

SHE KEEPS HONEY-BEES, AS SUGAR IS SCARCE

Lady Diana Cooper's One-Woman Farm

SHE BOILS THE PIGS' FEED IN THE GARDEN

She milks the cows at six A. M.; cuts hay, feeds pigs and chickens; works on the ledgers at night

By Cecil Beaton

SHE MAKES A CHEESE FROM COW'S MILK, EVERY OTHER DAY

SHE AUGMENTS THE CHICKENS' RATION WITH SCRAP

ALMOST any woman who lives in the country, has a field and a shed, or not even a shed, can make a success of a miniature farm, entirely without paid help, and given only a bit of quickly recovered capital. And, because Britain needs a bigger agricultural production, many a British woman has now turned farmer. One of the best examples is Lady Diana Cooper, wife of the new Chancellor of the Duchy of Lancaster, former Minister of Information, Mr. Alfred Duff Cooper. Now, she has left her farm for a few months, and is travelling with Mr. Cooper to the Orient on another of his new jobs—reporter on the British Far East administration for the War Cabinet. (As we go to press, they are visiting the United States on their way to the East.) Lady Diana, perhaps best known in America as the beautiful Madonna in "The Miracle," is now best known in her own home village of Bognor as the able working-manager of a profitable farm.

Many amateurs set about their latest hobby with expensive equipment, little knowledge, and no practice. Lady Diana, whose varied enthusiasms have been tackled always with a professional competency, has spent no more than fifty pounds, but a great deal of energy, perseverance, and ingenuity in her determination to "produce more food." Deaf to any moans about frightful restrictions, or unexpected snags, she has shown initiative in her determination to overcome difficulties. This is what she does, single-handed, on her poultry-dairy-goat-bee-and-pig-farm.

She keeps both chickens and ducks because their eggs replace the food values of "fixed" price fish, of rare meat, and of the canned foods that should be kept for an emergency. Under these circumstances, chickens can hardly fail to pay their way. They are rationed as to feed, but she adds scrap to their quota with excellent results. Ducks are cheaper than chickens, take less careful feeding, and produce bigger eggs—an important factor in wartime Britain. Lady Diana had no pond for them, but found that they were content with enough water to immerse their heads.

Two of her most profitable ventures are her goats and pigs. She keeps the pigs in a movable pen and, since she lives near a small town, can collect scrap from near-by households, greengrocers, bakers, and restaurants. She sells the pigs when they are six months old, fattened on the following diet: damaged potatoes, collected en masse, with their worst bruises cut out; unsalable carrots and greens; peelings and stale bread, all boiled up together in a corner of her garden with only a very small ration of bone (Continued on page 116)

Texas ranch-house

Georgian house in Virginia

House in New Orleans

NOW AT LAST A HOUSE

NOT long ago, my sister returned to me a bundle of my letters to her, dated from my nineteenth year. My life has been, to say the least, varied: I have lived in five countries and travelled in many more. But at recurring intervals I wrote, in all seriousness: "Next year I shall find a little house in the country and settle there." Meantime I was looking at little houses in the country, all sorts of houses in all sorts of countries.

I shopped with friends in Bucks County long before that place became the fashion. I chose a perfect old stone house and barn sitting on a hill there, renovated it splendidly, and left it forever, all in one fine June morning. In this snapshot style, I have also possessed beautiful old Texas ranch-houses; a lovely little Georgian house in Alexandria, Virginia; an eighteenth-century Spanish-French house in Louisiana.

I have stood in a long day-dream over an empty, roofless shell of white coral in Bermuda; in several parts of my native South, I admired and would have been glad to live in one of those little, sloping-roofed, chimneyed houses the Negroes live in, houses quite perfectly proportioned and with such dignity in their desolation. In Mexico, I have walked through empty, red-tiled houses, in their patios, and under their narrow, arched cloisters, living a lifetime there in a few hours. In Switzerland, my house was tall, steep-roofed, the very one I chose was built in 1390. It was still occupied, however, with lace curtains at the window and a cat asleep on the window-sill. In France, it was a peasant house, standing flush to the village street, with a garden in back. Indeed, I have lived for a few hours in any number of the most lovely houses in the world.

There was never, of course, much money, never quite enough; there was never time, either; there was never permanency of any sort, except the permanency of hope.

This hope had led me to collect an unreasonable amount of furniture and books, unreasonable for one who had no house to keep them in. I lugged them all with me from Mexico to Paris to New York to Louisiana and back to New York, then stored them, and accepted an invitation to Yaddo, in Saratoga Springs. Yaddo invites artists with jobs to finish to come, and work quietly in peace and great comfort, during summers. My invitation was for two months. That was a year ago, and I am still here, seemingly having taken root at North Farm on the estate. Several times I went away for a few weeks, and when I returned, as the train left Albany, I began to have a sense of homecoming. One day, hardly knowing when it happened, I knew I was going to live here, for good and all, and I was going to have a house in the country. I began to move my personal equivalent of heaven and earth to make it possible. As travellers in Europe make it a point of *gourmandise* to drink the wine of the country, so I had always chosen the house of the country. Here, the house of the country is plain, somewhat prim, not large, late Colonial; perhaps modified Georgian would be a useful enough description.

SOME friends recommended to me an honest man who knew every farm within miles around. "You can believe every word he says," they assured me. On the first of January, in zero weather and deep snow, I explained to him what I was looking for, and we started touring the countryside. My house must be near Saratoga Springs, my favourite small town of all America that I have seen. It must be handsomely located in a good, but domestic landscape, with generous acres, well-watered and wooded, and it must not cost above a certain modest sum.

Nodding his head understandingly, he drove me at once sixty miles away into Vermont and showed me a nineteen-room house on a rock-bound spot. He showed me, within the next eighteen days, every sort of house from pink brick mansions on a quarter acre to shingle camp bungalows in wild places far from human habitation. We slogged through snow to our knees to inspect Victorian Gothic edifices big enough to house a boarding-school. We crept into desolate little shacks where snow and leaves were piled in the corners of the living-room.

Between each wild goose chase, I repeated, patiently and monotonously as a trained crow, my simple wants, my unalterable wishes. At last I reminded him that our friends had told me I could believe every word he said, but until he believed every word I said, too, we would make no progress whatever. And I said good-by, which seemed to make no impression. Two days later he called again and said perhaps he had a house for me, after all.

That was January 21, 1941. As our car turned into the road, a hen pheasant flew up and struck lightly against the radiator-cap and lost a few breast-feathers. With desperate

OF MY OWN *by Katherine Anne Porter*

superstition I got out and picked them up and put them in my handbag, saying they might bring me luck.

We drove for a few miles around Saratoga Lake, turned into an inclined road between a great preserve of spruce and pine, turned again to the right on a small rise, and my honest man pointed into the valley before us. I looked at an old Colonial house, rather small, modified Georgian, with a red roof and several cluttery small porches and sheds clinging to its sides. It sat there in a modest state, surrounded by tall, bare trees, against a small hill of evergreen.

"But that is my house," I told him. "That's mine."

We struggled around it again knee-deep in snowdrifts, peering through windows.

"Let's not bother," I said, "I'll take it."

"But you must see inside first," he insisted.

"I know what's inside," I said. "Let's go to see the owner."

The owner, a woman of perhaps fifty who looked incapable of surprise, had to be told several times, in different phrases, that her house was sold at last, really sold. My honest man had had it on his list for seven long years. Her hopes were about exhausted. I gave him a look meant to be terrible, but he missed it, somehow.

She wanted to tell the history of her house. It was one of the first built in this part of the country, by first settlers, related to Benedict Arnold. It had been lived in since the day it was finished; her own family had been there for eighty-five years. She was the last of her immediate family. With a difficult tear, she said that she had buried all her nearest and dearest from that house; and living there alone as she had been, there were times in the winter evenings when it seemed they were all in the same room with her.

IN no time at all, it seems now, the transaction was complete, and I was well seized of my property. I had always thought that was a mere picturesque phrase. It is simply a statement of fact. I am seized of my property, and my property is well seized of me. It is described as having one hundred and five acres of meadow and woodland, with two brooks, a spring, and an inexhaustible well. Besides all this, there are forty acres of moulding sand, of which eighteen are under contract to a sand dealer.

I had looked at all sorts of houses, but I knew my own at once— "plain, somewhat prim, and not large"

However, I should not mind this, as the land to be mined for sand lay far away; the operations would be conducted safely out of sight. Of this more later.

I remembered a comment of Mr. E. M. Forster on taking possession of his woods: the first thing he noticed was that his land made him feel heavy. I had become almost overnight a ton weight of moral, social, and financial responsibility, subject to state and county tax, school tax, and an astonishing variety of insurance. Besides the moral, legal, and financial aspects peculiar to myself, the affair had become a community interest. My newfound friends gave me any amount of advice, all seriously good. They were anxious about me. They told me how pleased they were I was going to live there. Other friends drove out to visit, inspect, and approve. My house was solid as a church, in foundation, beams, walls, and roof, and the cellar was an example to all cellars.

Friends came up in the spring from New York, strolled in the meadows, picked flowers, and advised me to practise virtue and circumspection in every act of my new life. There began arriving presents, such as five incredibly elegant very early Victorian chairs and settles, Bohemian mirror glass lamps with crystal-beaded shades, cranberry glass bowls.

My life began to shape itself to fit a neighbourhood, and that neighbourhood included everybody who came near my house or knew that I had got it. All this is strange new pleasure.

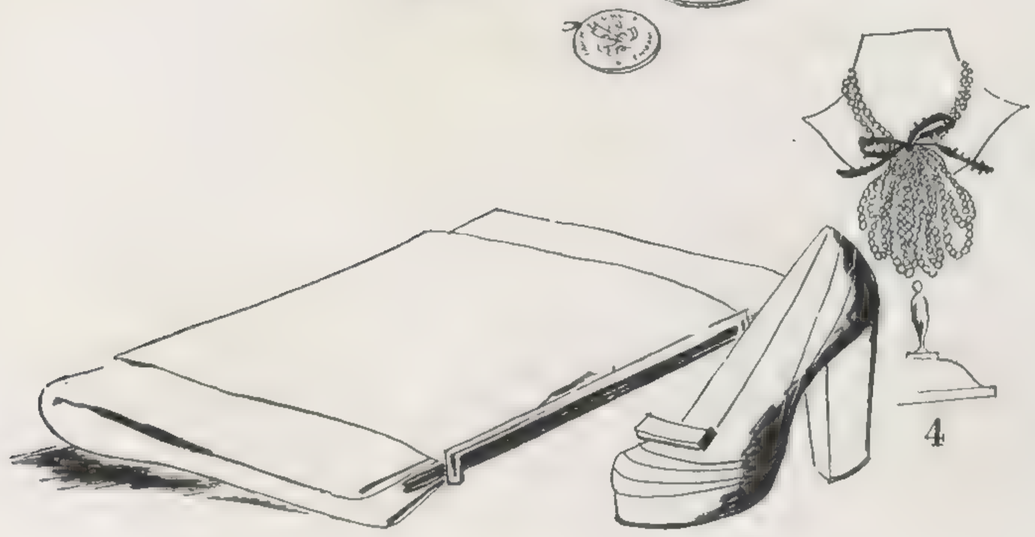
And almost at once I encountered some strange new troubles, oh, a sea of them, some of them surprising, yet once encountered, nothing that does not seem more or less in the natural order of being. For example, the inexhaustible well. It was that for a family who drew water by the pailful, but not enough for two little baths and a new kitchen. I went out the other day to look again at my lovely landscape and my beloved house, indeed I can hardly bear to stay away from them, and there were three strange men pulling up (Continued on page 115)

Shoes and Their Friends

1

2

3



4

PACK away the summer espadrilles, the short white gloves, and take a long look at these pages. For here's the news in shoes and accessories—news for that first day after Labor Day, when autumn really comes to town. These are the running-mates for the season's new costumes; the colours, the silhouettes.

Look for these, in shoes: Muted colours. Deep wine. Olive-green. Grape-colour. Black with snuff-colour. Nut-brown. Keep your eye on the flared-away-from-the-foot feeling, where the shoe-tongue bends out from the instep. On giant-circumference high heels. On two-colour shoes. On leather-with-fabric. And for your hands, choose unrepressed colours—fuchsia, violet, gold, nutmeg, burnt-orange, cedar-green—as costume-kindlers.

1. BLACK SUÈDE AND FAILLE—suède for the shoe proper, faille for its collar. Add, for P.M., this oblong bag of shirred black faille, and the pin of aquamarine and white stones.

2. BLACK WOOL CROCHET ON BLACK SUÈDE. The fondness for handwork extends to your feet. Perfect suit-shoe—to be allied with the crinkled black wool crêpe bag by Koret, mapped out in squares. News for your throat—a fourteen-strand dog-collar of pretend pearls, lavish and dramatic.

3. HEIGHT-ADDING FLAT SHOE of black reversed calf; moulded sole of wine calf. A built-in heel, device used by actresses, gives you an extra inch. Carry this wine grained-calf bag by Bienen-Davis. Pin a gilt Victory-V to your lapel. And, for fun and a good cause, get a couple of American Eagle-St. George Luck Medals for charms—proceeds to the British-American Ambulance Corps.

4. A GIANT-HIGH HEEL, a platform sole, on this town shoe of black suède—it shortens your foot, stretches your stature. Carry the outsize black suède envelope; wear a festoon of pearl beads.
• Shoes and accessories on this page are from Saks-Fifth Avenue

Opposite:

The news in shoes is colour, this autumn—but they won't startle you. For the colours are muted, gentle. They emphasize one-colour costumes, or provide subtlety of contrast.
• Upper level, first shoe: Nut-brown step-in of smooth calfskin. Second: Black with snuff-colour—a calfskin shoe with a new flared-away-from-the-foot look in the fluted suède tongue.
• Lower level, first: Taupe suède shoe; flared tongue again. Second: Grape suède—new with an all-grape costume. Third: Deep-wine alligator shoe, elasticized at the instep. Fourth: Olive-green calfskin for a tailored town step-in shoe.
• All the shoes in the photograph, and the stockings, which are dyed especially to go with them, are from I. Miller
• The coloured gloves, all classic tailored pull-ons, are Kislav
• The cover-the-head felt hat, with full snood; Walter Florell
• To go with autumn shades, Lenthéric's "Soft Focus" Make-Up

PHOTOGRAPH BY HORST

Colour ... accepted with pleasure

Sketched in a Chinese Theatre

Chungking's Broadway

The modern Chinese theatre—classic, tough, comic, and alive

by Clare Boothe

IF YOU stand on the top of the Empire State Building at night, and look towards the Hudson River, you will see blazing below you, in the diamond-spangled velvet of streets and buildings, a great orange and gold and scarlet rent. This bright cauldron of light, which simmers with a warm ruby glow is Broadway, so loudly proclaimed the Heart of the World of the Theatre.

Now on Broadway in the summer of 1941, in this, the greatest and biggest city on earth, there were eleven "legitimate" theatres open. Four of these housed "musicals." The other seven billed "Air-Conditioning" with the famous authors' names, as an equally potent inducement to the playgoer. Here is the fact: Broadway in this summer of our Precarious Peace, offered one legitimate (air-cooled) play for every million New Yorkers.

Now if you were to stand, under any summer full moon, on the high left bank of the muddy Yangtze River, and look across the dark, turgid waters, where thousands of junks and sampans lie, like gargantuan clusters of water-bugs, you would very likely see Chungking's Broadway also alight in a burst of gold and red and orange. But that light would not proceed from steady neon tubes or winking electric bulbs. It would come from a blaze of real fire, of lusty, upward-licking flames, crackling, snarling, greedy tongues of havoc. Above them, smoke would rise, white, grey, black, unfolding in serried billow on billow, rolling up, up, up in giant columns, so horribly alive you'd expect to see a gargantuan one-eyed genie burst from the top of each prodigious pillar.

What is happening on China's Broadway is this: Japanese bombers have just finished "air-conditioning" a few more of Chungking's theatres. And tomorrow, if all the fires are out, tomorrow night (if there is no full moon and, therefore, no air raid) Chungking's playgoers will flock again in undiminished numbers to their theatres. Are the seats destroyed? They will sit on rude plank benches. Is the electricity damaged? They will watch by kerosene lamps. Is the scenery burned? They will do without scenery. Is the theatre completely gutted, does it lie in rubble? The play will go on—in another building.

The play's the thing, to catch the conscience of Chungking!

Here is the fact: in the capital of wartime China, a city of four hundred thousand, which has had ten times as many tons of bombs dumped on it per square acre as London, there is always a *play*, if not a theatre, to every seventy-five thousand customers. Perhaps we should revise our opinion about the location of "The Heart of the World of the Theatre."

My friend, whom we shall call Mr. Kwong, very neatly expressed the Chungking theatregoer's attitude, in his own inimitable English. He said: "Regardless of all dark shadows over Chungking atmosphere, many residents are always looking forward to Drama, which makes their lives full of fascination and thrill. This is why Theatre is such fashionable recreation among the masses."

I had been almost a week in Chungking before I learned of the astonishing fact of this "fashionable recreation." A good part of my days had been spent in air-raid shelters, my evenings at more or less official dinners. I had just not thought to inquire about the state of China's drama. Indeed, Mr. Kwong brought it up; I didn't.

He said: "You are playwright, having no date tonight with political functionaries. But perhaps you will be bored to go tonight to Chungking Theatre that is not to be comparisoned with Broadway?"

I said happily, "Oh, *no!* Is there a play running at this time?"

Mr. Kwong's eyes smiled behind his thick, metal-rimmed glasses. "Many plays running. What kind you preferring attending? Modern, classical, or cinema? If cinema, modern-patriotic-epic, or classic-patriotic-epic, or just Good Picture?"

I said, marveling, "All those?" He said, "OK! Say so. Then I get tickets. Very crowded everywhere—sometimes is difficulties."

Mr. Kwong saw at once that I would not be able to make up my mind about any one kind of play, so he smiled and said, "Tonight taking samples all kinds Theatre in Chungking. This year, some best theatres have been destructed by Japanese bombs. We pick where is still standing up most comfortably."

Opposite. Clare Boothe (Mrs. Henry R. Luce), during her recent swift visit to China and its constantly bombed capital, Chungking, saw these quick, charming water-colours by Lin-Fon-Ming, a young Chinese artist. From Miss Boothe's collection, Vogue reproduces seven. They will be shown this autumn in a California exhibition of his work.

More on the following pages

Chungking's Broadway (continued)

S. C. CHUCK

CLARE BOOTHE WITH MADAME CHIANG KAI-SHEK

In New York—even in London today—you go to the theatre by subway, street-car, bus, taxi, or in a private automobile. In Chungking, there are no subways, street-cars, buses, or taxis, and only the highest Government officials have cars. You may walk on foot through the ankle-deep dust of the side streets, through the astounding side streets, half-lined by bomb rubble, bustling with new little bamboo-sheltered shops, and half by freshly plastered modern buildings. As fast as the bombs knock it down, the Chungkingers build up their city. (Well...not *quite* as fast, but almost.) Or, if you prefer, you can take a rickshaw—a necessity, the mud is so deep, so gluey.

This night it was raining. Then the rickshaw man pulls down the little rickshaw awning on the back to your eyebrows, and slings an evil-smelling canvas sheet up to your chin. But it is not nearly so evil-smelling as the vaporous, full-bodied stench of vegetable and animal matter, of human ordure which rises in the warm rain from every gutter, and rolls freely like an evil gas down even the macadam-paved streets of Chungking. In China, all the air, and every hand-sized clod of earth, smells of Man. Here the very universe seems to be compounded of him. That is why perhaps one feels so deeply in China that mortal man is compounded of the immortal universe....

But soon you may change your rickshaw for a palanquin or litter. Chungking is built on the steep slopes of a mastodontic stone peninsula. To reach your destinations, you are always going up and down vertiginous flights of steps that streak the flanks of the city like hundreds of frozen escalators. The litter, swung on long bamboo poles, is carried on the straining necks of sweating coolies. You can see the great, calloused dents the poles have made between their shoulders and across the backs of their necks.

And now, at last, by rickshaw and litter, you are at the brightly-lit entrance to (Continued on page 104)

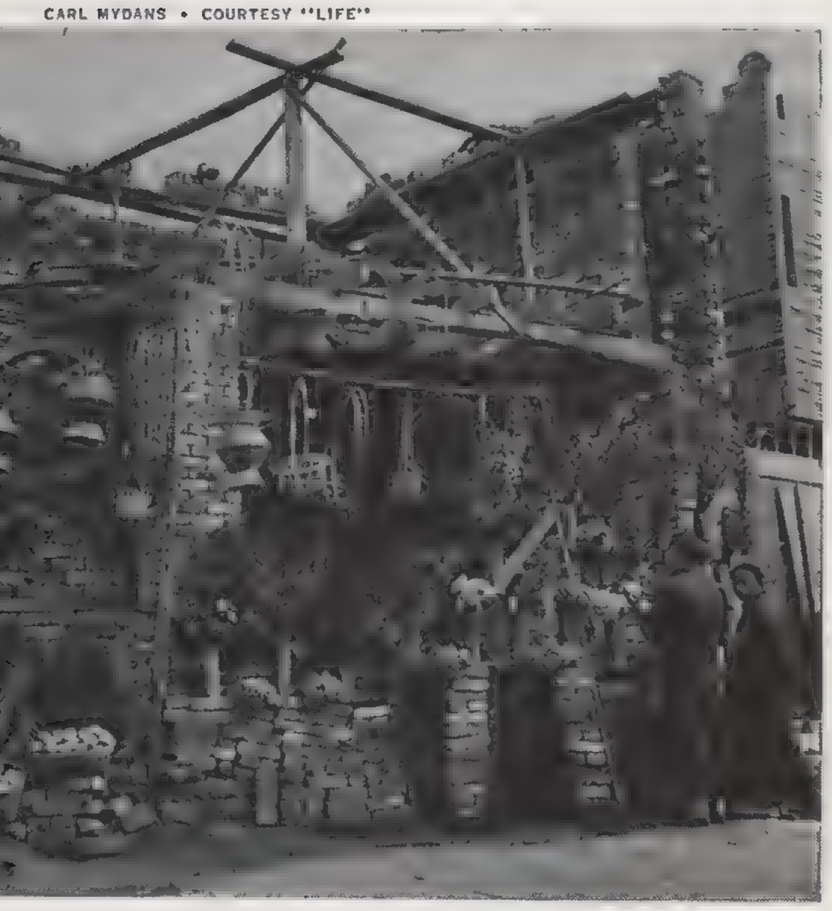
MISS BOOTHE WITH GENERALISSIMO'S SON, AND CHIEF OF STAFF

MISS BOOTHE, IN A LITTER SLUNG BETWEEN POLES

RICKSHAWS RATTLING THROUGH A BOMBED CHUNGKING MAIN STREET

CARL MYDANS • COURTESY "LIFE"

CARL MYDANS • COURTESY "LIFE"



FLOWER SHOP BUILT OF BRICKS FROM RUINS

Clare Boothe visits China

DR. H. H. KUNG INTRODUCING MR. AND MRS. LUCE TO THEATRICAL CELEBRITIES

HORST

"WITH A LITTLE BLACK FUR"

Two "little suits" with the unmistakable Molyneux touch. First: Green wool, black Hudson seal collar. Slim, slim skirt, of course. Second: Black British wool, trimmed with Persian lamb; the dress has a grey-blue top. Striped toque, plush bowler; both Jeanne Tête. All: Bonwit Teller; I. Magnin; Marshall Field. Décor; Jansen, Inc.

MOLYNEUX DESIGNS FOR AMERICA

CAPTAIN EDWARD MOLYNEUX is still designing good clothes. His flair for understatement and his rather reticent fashions have always had a special appeal for smart American women.

These fashions no longer come to us from number five Rue Royale in Paris; but from Grosvenor Square, London, Molyneux today sends America as many clothes as did his Paris house before the war. And in addition to the imports, this autumn, American women can choose from a Molyneux Collection, designed in America, made of British wools, and, as always, suiting us to a T.

Through all London's months of terror, Captain Molyneux has kept his business going—gives all its profits to the British war effort. He lives at the Claridge, bombings or no, in a suite made personal by pictures from his excellent art collection (he himself is a painter of talent). This spring, he visited America, studied our markets, arranged to design clothes which could be made and sold in America. Half of them, at least, are to be of British fabrics, to stimulate trade, to help amass British credit dollars here.

On these and the next two pages, you see some of the new Molyneux costumes. Observe the straight, simple little skirts; the jackets cut like a British schoolboy's; the 1941 ideas—the use of two-tones, the fur belts and buttons.

• At the right: the sort of wearable, simple dress that has always been a forte with Molyneux. Black Enka Rayon crêpe, full-fronted and loose-sleeved and sash-tied in back. The black satin toque, with streamers is from Jeanne Tête. Dress and hat, Bonwit Teller; I. Magnin; Marshall Field

MOLYNEUX DESIGNS

The lumber-jacket—newest shape for a short fur jacket. (You saw this silhouette in our August 1 issue.) Designed by Molyneux, of Fromm silver fox. You tie it with a satin sash to keep your waist where your waist should be. I. Magnin; Marshall Field

The first dress—beige wool jersey, line-simple and line-lovely in the traditional Molyneux manner. The second—crimson and black (Molyneux uses much black-with-colour). Enka Rayon crêpe; fur belt and buttons. Bonwit Teller; I. Magnin; Marshall Field

The first costume—Molyneux does one of the black-with-yellow costumes that autumn, 1941, so dearly loves. Over the simplest of black wool dresses, a corn-yellow coat of British wool, with black Persian lamb lapels. Jeanne Tête pill-box, fringed, pleated

Second—This may well be your best-beloved—a red-and-black, coat-and-dress costume. The coat is loose-hanging, black, and bordered with Alaska Sealskin so wide it looks fur-lined. The dress—soft red wool, finely detailed. Bonwit Teller; I. Magnin; Marshall Field

Wardrobe Plan No. 1: Mapped out here is a new wardrobe plan, and a new colour plan for it—taupe, purple, green, and pink. See the designs at right; the fabrics to make them, in corresponding order, opposite.

1. Begin with a taupe coat, S-4331, of a wool and rabbit's-hair by John Walther.

2. Have one taupe town dress (its design goes with the coat) of Walther's twin wool.

3. Add a two-piece town dress, 9172, in purple—of Stroock's wool and rabbit's-hair.

4. For your country coat, S-4320, choose that purple wool, alpaca, and mohair fleece, by Stroock. Wear it over town dresses, too.

5. Let your country suit—its design accompanies the coat design—be of that purplish wool and rabbit's-hair plaid, by John Barr.

6. and **7.** Add two blouses, one of green silk crêpe; another of brilliant cerise silk jersey. (There's still a little silk left!)

• All of these fabrics are at McCutcheon

Here begin four pages of Designs for Dressmaking, and fabrics to make them . . . worked out in four new wardrobe plans, four new colour plans. 1 and 2 are on these pages; 3 and 4 follow

For two wardrobe plans

Wardrobe Plan No. 2: Another new wardrobe, new colour plan—blue, violet, pink.

1. Begin with a blue town coat, Couturier Design 200, of wool coating; Walther Mfg.

2. Choose violet for one dress, S-4326, and make it of sheer wool by Meyer Woolens. This can go under town or country coat.

3. Have another dress of postman-blue rough crêpe, by Onondaga, of Du Pont rayon. Its design is Couturier Design 208.

4. Your casual coat, 9136, will be of gay wool and rabbit's-hair plaid imported by John Barr. It goes over any of these dresses.

5. Have a pink two-piece dress, Couturier Design 202, of soft wool and rabbit's-hair, by Ducharne. You can wear it under either the blue town coat or plaid country coat.

6. Another choice for dresses S-4326 and 208—this pale blue Celanese rayon and silk.

• All of these six fabrics are at Macy's

• For the back views, turn to page 112

... Vogue plots two colour plans

Vogue plots two colour plans ..

Wardrobe Plan No. 3: Consider this brilliant colour scheme—taupe, red, green. See the designs, left; the fabrics, opposite.

1. Begin with a taupe-and-white striped coat, Couturier Design 204, made of tweedy wool and rabbit's-hair coating.

2. Have one dress in taupe, of wool crêpe by Forstmann—dress 9160. Wear it under your striped town coat, red country coat.

3. Choose a country dress of natural cashmere wool, by Hockanum. The dress design is part of the country ensemble 210.

4. Pick red for your casual coat—Couturier Design 210—a thick, spongy red fleece of wool, alpaca, and mohair.

5. Have a plaid sports suit. Design No. 9146; plaid wool by John Walther. This suit will be perfect under the red fleece coat, too.

6. Add a green blouse to the plaid country suit—make it of thin wool jersey.

• All of these six fabrics are from Altman

. for two wardrobe plans

New autumn fabrics, new Designs for Dressmaking — to make four wardrobes, in four colour schemes. Two are on these pages; two on the preceding pages. In each, parts are interchangeable

Wardrobe Plan No. 4: The theme here is black with gold and green. Black with bright colour is one new way to use colour.

1. Begin with a black wrap-around coat—S-4332, of John Walther's nubbly wool.

2. and **3.** Have a black or green dress with the new back interest. Choose S-4329; make it of black wool and rabbit's-hair by John Walther, or sheer green wool by Meyer.

4. Let your casual suit be cavalry twill by Lorraine. The Norfolk jacket—news for autumn—is Design 9164, the skirt is 9006.

5. For your casual coat, choose golden-fleecy wool, alpaca, and mohair by Stroock. It's perfect for this reefer 9176.

6. Or consider this country suit in black, gold, green, and violet plaid wool tweed by Ducharne. Jacket 9137; skirt 9140.

7. Add a blouse or an extra dress of gold wool and rabbit's hair.

• All these fabrics are at Lord and Taylor

• For the back views, turn to page 112

More Taste Than Money...

4 GOOD DRESSES—
AUTUMN SEASONING

More Taste Than Money...

4 VERSATILE COATS
4 SMART SILHOUETTES

More Taste Than Money...

4 BELOVED SUITS—
FOR NOW AND LATER

4 Good Dresses (left to right)

- Black wool background-dress; full skirt set on a long, fitted bodice, good foil for your figure and your jewels. About $30. Jay-Thorpe; Ransohoff's
- Youthful dickey dress of plum-coloured wool, the dickey and cuffs of pink-and-blue striped wool jersey. Lord and Taylor has it. Have you $35?
- Draped-front dress of black rayon crêpe. It has a tunic-like look. About $40. Black pill-box, blue-draped. At Bonwit Teller; and Marshall Field
- A true tunic-dress of black wool with brown saddle-stitching, new loose sleeves. Circa $25. Beige felt postilion hat, black veil, Russeks. L. S. Ayres

4 Versatile Coats (left to right)

- Stroock's natural-coloured fleece of wool, alpaca, and mohair is used in this fitted coat; $70. Mink hat, wearing a bird. Bergdorf Goodman
- Town coat with back-interest involving tucks and pleats. Rabbit's-hair and wool. About $50. Velvet hat. At Bonwit Teller. Marshall Field
- Black velvet collar and pockets on a fitted black wool coat. $75. The black felt fedora is swathed in a green wool knitted scarf. At Best
- Dramatic greatcoat—the year's pet —of brown wool with blue piping around the yoke, and slit pockets. Circa $50 for this at Saks-Fifth Avenue

VOGUE STUDIOS

4 Beloved Suits (left to right)

- Bright suits make bright news. Red soft wool makes this softly tailored one. The blouse is of light blue rayon crêpe. About $60 at Saks-Fifth Avenue
- Black velveteen—and you'll see more and more of it—for this suit. About $40. Black velvet picture hat. Altman; Garfinckel in Washington
- Brown sheer wool suit, the jacket shaped rather like a fencer's. $45 or thereabouts. Draped toque, hair-covering. Russeks; Carson Pirie Scott
- Young-figure suit of pale taupe wool. Short fitted jacket, skirt with unpressed pleats. About $30. Taupe felt ten-gallon hat. Altman; L. S. Ayres

Forward flip — Backward flip —

Nothing static about *these* lines; they dance out—front or back. Above: A front-basque leads to back-interest, sloping to a low V in this brown rayon crêpe dress; about $70. Black velvet beret. Marten stole. From Milgrim; Marshall Field; Bullock's-Wilshire

Opposite, left: This dress also has a basque front, and is caught up sharply in the back. It's of black Celanese rayon crêpe, trimmed with a red velvet collar; about $80. The black velvet fez has a full, full back. Dress and hat from Altman; and Harzfeld's in Kansas City

Opposite, right: Over a full-in-front black woollen skirt, a tight-waisted tunic of Persian-rose woollen, shooting sharply forward. A rose-coloured silk crêpe blouse is worn with it. The felt-and-ribbon hat, designed by Suzy, sits forward, too. At Jay-Thorpe

RAWLINGS

Miss Ann Clare Brokaw

She is the daughter of the playwright Clare Boothe—Mrs. Henry R. Luce—and the late George Brokaw. Pretty and clear-thinking like her mother, Miss Brokaw was graduated from Foxcroft this year with honours, made up her mind to go West to Leland Stanford University this autumn

HORST

Miss Anne Bullitt

She is the daughter of Mr. William C. Bullitt, former Ambassador to France. She made her formal début in June, in drifts of white tulle. A student as well as a beauty, Miss Bullitt was valedictorian of her class at Foxcroft; as we go to press, is weighing Vassar against an art school

Under Twenty

THREE-COLOUR CAP of wool jersey, striped red, blue, and green, gilt-buttoned, and lolloping to one side. $5.50

DIPPING POSTILION of black felt; black felt lace snood. The Answer, with a suit. $7.50

Left, first: A cornerstone suit of red wool. $19.95. Brown antelope hat, beaver rim. $16.50. Pendant necklace, gold-plated. $5. Second: Peplum-dress of black rayon; $19.95. Black felt hat; red snood. $10.50

RAWLINGS

CALOT-BONNET of black antelope, beaver-brimmed. $12.50. Put it on the calendar for suits now; beaver coat later

HEART-SHAPED BRIM of black velvet on a swooping black felt hat. $8.50. Gilt necklace. $10. Add, perhaps, a black snood

SIDE-SWEPT HAT—news again—with two aspects: outside, black felt; inside, a blaze of stitched red wool felt. $7.50

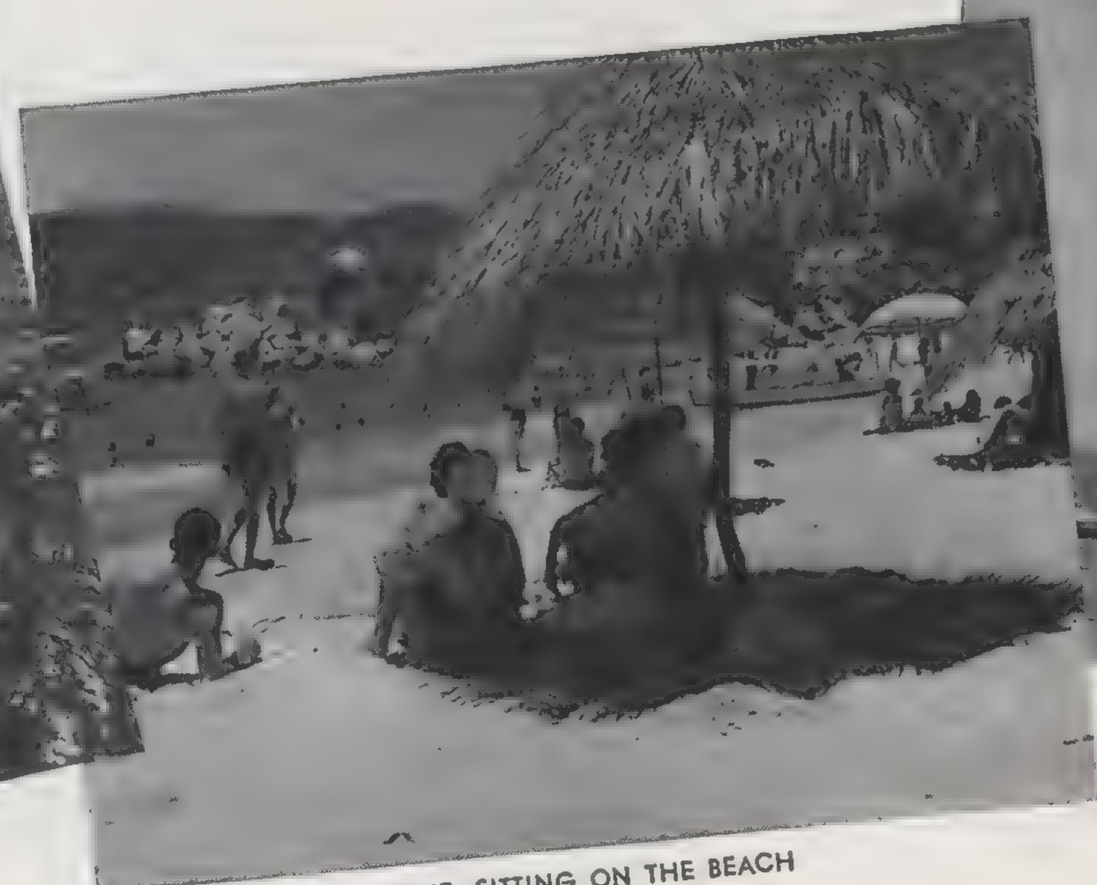
BLACK VELVET CALOT with a flaring panel hiding your back hair. $3.95. Gilt bracelet. $4. Gilt pear clips (on cap); pair, $5

• Clothes on both pages; Saks-Fifth Avenue. For shops in other cities, see page 116

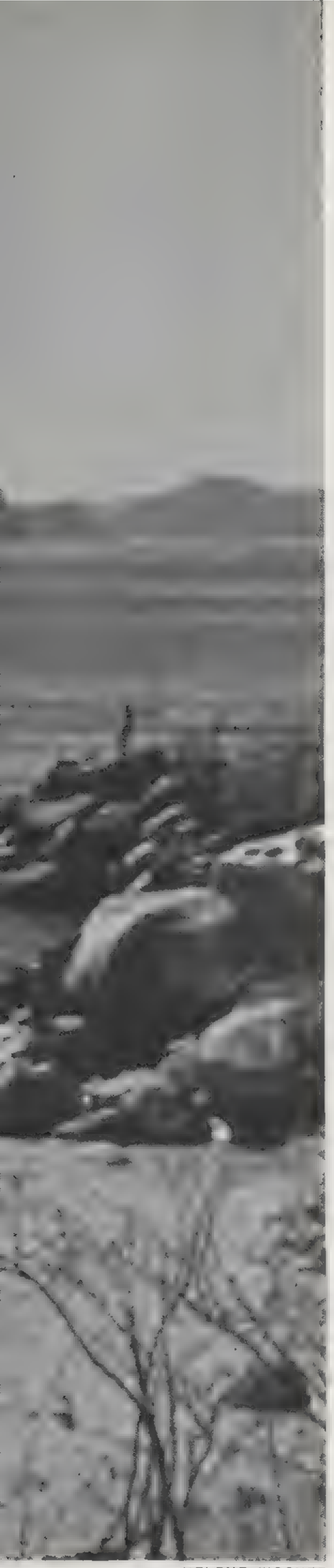
Two basic autumn costumes
each under $20 — and eight new hats
for them, companionably priced

LA CALETA, ONE OF ACAPULCO'S BEST-KNOWN BEACHES, WITH ITS LITTLE PALM-THATCHED UMBRELLAS

BRINGING IN A BIG FISH



PRIME ACAPULCO PASTIME—SITTING ON THE BEACH



HELENE FISCHER

ACAPULCO

Mexico's holiday town on the Pacific —newly famous for its bathing, its sun, its fishing, and its simple fun

SUDDENLY, as people discovered the alligator-pear, they are discovering Acapulco, this little Mexican town on the Pacific. They are going there from all over North and Central America. Hotels are springing up, and real estate is booming. Acapulco is in the news.

For years it has been Mexico's holiday town, the place where hacienda owners went for a few days' bathing, where the world and his wife went for their vacation good time. In the last few years, however, the hacienda owners have started to build houses there. An Englishman built a low, sprawling house on a tiny peninsula that falls straight from the house walls into the ocean. Spratling, the famous silversmith from Taxco, built an extraordinary house, more than three-quarters open-air, low by the edge of the water. These were the first signs of Acapulco's spring.

Now, in the early summer of its success, there are often yachts from Hollywood lying at anchor in the harbour. Motors from almost every state are lined up outside the hotel doors. Acapulco, like its forerunners—Cannes, Majorca, Brioni—is a new place where people go for fun.

It is difficult to pin down Acapulco's charm. Physically, it is a town of about six thousand people—a little group of chunky, fat-columned houses, set amid palm-trees on one of the most beautiful harbours on the Pacific. All around it are steep hills, bare and brown-gold in the dry season, juicy green when it rains. It is rimmed with beaches—small, curved, quiet beaches on the harbour side; long, straight beaches with thunderous waves, on the open Pacific.

It is warm enough for bathing at any hour of the day or night, warm enough to be able to wear nothing but shorts or a bathing-suit, warm enough to eat, as every one always does, out-of-doors. But Acapulco's charm is more than this. It is an attitude toward life—easygoing and unamazed. It is an other-worldly atmosphere which wraps you in a cocoon of sun and sea and security.

If you drowse through the lunch hour on the beach (most of the hotels are run on the American plan, and there is no lunch after three), you can buy food at the (Continued on page 131)

ACAPULCO'S OWN BATHING-SUIT

THE MARKET, FAMOUS FOR ITS MELONS AND PAPAYAS

THE ACAPULCO VERSION OF THE OUTRIGGER CANOE

SAINT
LUKE'S
HOSPITAL
THE
GEORGE SMITH
MEMORIAL
1907

CHICAGO STORY

TOP charity event of each year in Chicago is the Saint Luke's Hospital Fashion Show. (This year, it's on October 21, at the Hotel Stevens.) The Woman's Board plans it, stages it, leases prominent young Chicagoans as models to participating shops.

On these four pages, you see some of the mannequins of this year's show—posing for Vogue (and for the benefit of St. Luke's) in clothes designed and made in Chicago—destined to be worn East and West.
• Right, top: Young afternoon suit of soft taupe velveteen, by Bersell. $19.95. J. L. Hudson, Detroit
• Right, centre: Braid-embroidery on a black crêpe suit. Eisenberg Original; $85. Carson Pirie Scott
• Right, below: Plaid-front brown coat; beige dress. Fred A. Block Original; $125. Marshall Field, Chicago
• Below, first: Pailletted black rayon crêpe by "College Princess." $29.95. Maurice L. Rothschild. Second, a black rayon crêpe and velveteen dress, by Arthur Weiss. $35. Charles A. Stevens, Chicago

MISS ANNE RYERSON AT THE CHICAGO RACQUET CLUB

MISS ELEANOR COCHRAN, LEAVING THE CLUB

KARGER

MISS MARY RYERSON AND MISS ANNE RYERSON, OF CHICAGO

AT ST. LUKE'S HOSPITAL SHOP—MISS COCHRAN, MISS M. RYERSON

(Opposite) MISS MARY RYERSON, débutante daughter of Mr. and Mrs. Joseph T. Ryerson, helps at the hospital. The black crêpe dress, jersey jacket ($22.95) are by Margie Joy, at Carson Pirie Scott

Continued on page 92

Continued from preceding page

MORE CHICAGO

Right: The sort of free-cut shirt-waist dress that helps the swing and thus the score. Oyster wool flannel, two pieces, top buttoned to skirt. Junior Guild Original; $19.95; Marshall Field

Below, left: A suit that's right for any informal way of life. Bold grey-and-red plaid tweed; red jersey blouse. Johara Juniors Original. $25; Mandel Brothers, Chicago

Below, right: For such A. M. preoccupations as shopping in the village—this country suit of rayon-and-cotton plaid, an Ann Foster design. $7.95; Carson Pirie Scott; Chicago

MRS. EUGENE DU PONT, THIRD, AT THE ONWENTSIA CLUB IN LAKE FOREST

MRS. A. WATSON ARMOUR, THIRD, ON HER OWN TERRACE

MRS. EUGENE DU PONT, THIRD, WITH HER LITTLE GIRLS, IRENE AND ETHEL

MRS. J. BEACH CLOW, WITH HER LABRADOR RETRIEVER

MRS. EUGENE DU PONT, THIRD, OUTSIDE HER LAKE FOREST HOUSE

MRS. EUGENE DU PONT, THIRD, AGAINST A MOTIF OF FLYING DUCKS IN HER LIBRARY

Above: A multiple-purpose costume—suit plus coat—for autumn. Violet plaid tweed coat by Rothmoor; violet wool suit. Costume, $89.95; at Maurice Rothschild, Chicago

Above, left: A dress to love, and to live in, at your out-of-town address. Beige rabbit's-wool jersey; brown buttons. Klafter and Sobel Original. $22.95. Carson Pirie Scott, Chicago

Left: One of those fine immortal shirt-waist dresses to wear to tea or for a casual afternoon. Brown rayon faille crêpe, designed by Paul Sargent. $19.95; Marshall Field, Chicago

It's been years since you've really wrapped your "wrap" around you. Here's the cape for the gesture. It's of dark, dark brown wool, shaped to fit the elbows, with Safari-brown Alaska Sealskin revers. Brown wool dress, sealskin cap. Milgrim; Kaufmann's, Pittsburgh

Return Engagement

HORST

of the Wrap-Around

A mink greatcoat with the 1925 wrap-around feeling. Surprisingly, the skins are used horizontally, forming a yoke shoulder. (You could carry a Pekingese puppy in those sleeves.) Russeks. The fez is knitted of red wool, sprinkled with a handful of coloured paillettes. Sally Victor

The Two-Piece Look of Autumn 1941

It can be real or pretended—autumn's two-part harmony, with fine shadings of colour

• First: Rippling peplum on one-piece dress with autumn's two-piece look. Made of purple rayon crêpe. $29.95. From Best
• Second: Jacket and skirt of sheer wool. In pine-green; black braid on rounded shoulders, slim waist. $39.95. Bonwit Teller; I. Magnin

• First: Peplumed jacket, slender skirt, of autumn-orange wool and rabbit's-hair. $29.95. Lord and Taylor; Kaufmann's, Pittsburgh
• Second: Jacket and skirt of taupe wool—combined, surprisingly, with black for the front of the jacket. $22.95. At Peck and Peck

• First: Marked hip-line to give a two-piece look to one-piece dress of poison-green wool. See its soft shoulders. $22.95. Jane Engel
• Second: Brief tunic for a two-piece look on a Carolyn Modes dress of green rayon crêpe; $25. Arnold Constable; Mandel Brothers, Chicago
• Third: Buttoned jacket, pleated skirt, of red Celanese rayon crêpe. (You love being in the red, this autumn.) $25. It's from Jane Engel

Oils of the Wilderness

THE MOST EXPENSIVE CREAM

IN THE WORLD

F★D

CREATED BY

Frances Denney

OF PHILADELPHIA

Laskin Mouton... Dyed Lamb

THE LUXURY FUR AT A BUDGET PRICE

Laskin Mouton* is the bright young way to have a glamorous dress fur—and a sturdy sports coat, too! Rich, ruddy logwood brown or new Laskin silvertone with the sheared beaver look—processed and styled (like the illustration) for fashion-wise moderns everywhere. You'll find exclusive Laskin Mouton coats in the finest stores, priced about $100. The label guarantees the "genuine".

*REG. U. S. PAT. OFF.

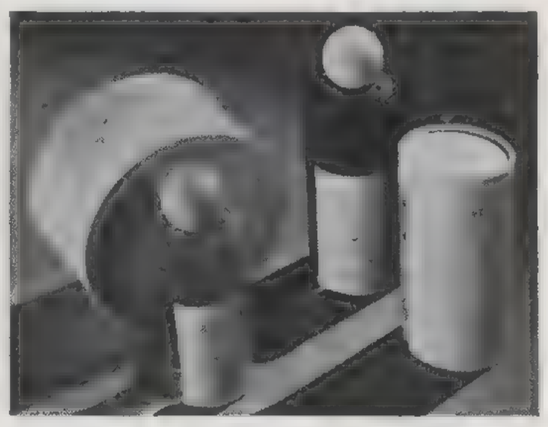
J. LASKIN & SONS CORPORATION
MILWAUKEE, WISCONSIN • NEW YORK OFFICE: 130 WEST 30th STREET

DISCOVERIES IN BEAUTY

DESPITE September's piled-high memos to redecorate, restore, renew...resolve to take time out for that very important remodeling of Last Summer's You. No longer the carefree slapping on of sun-tan lotions; it's now high time for an intensive, autumn-preparatory beauty routine. A gentle, but persistent reminder is this memo to yourself RE: "Your Beauty at End of Summer."

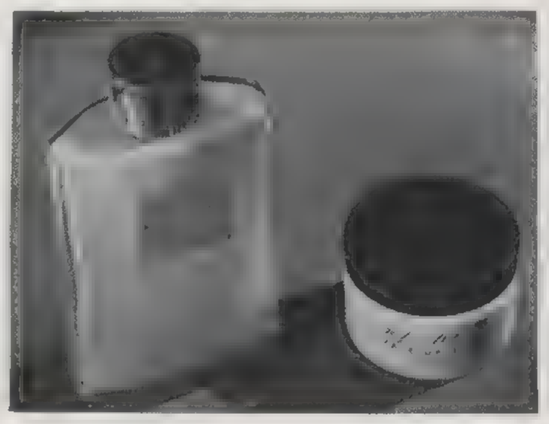
REdouble your efforts to bring your skin quickly back to its original pre-summer-sun-and-wind softness, and give yourself a series of treatments that begin and end with "Endocreme." First, smooth "Endocreme Cleansing Cream" over your entire face and neck. Then, with tissues, whisk it off lightly, upward and outward. It'll leave your skin with a delightful feeling of deep-down cleanliness. Dab on a little "Endocreme," for overnight. (Saks-Fifth Avenue)

RElax and enjoy your baths, because even the scrubbing's fun with Mary Chess' "One-A-Bath Sachets." Six squares of pink terry-cloth filled with soap. (Altman)



RECapture the essence of soft, summer fragrances with Kathleen Mary Quinlan's "Flowers of Rain" series of Bubbling Bath Oils and Cologne, now complete with Dusting Powder and Talc. The Dusting Powder is for those who like lots to slather on, the Talc for more sparing users. (Bonwit Teller)

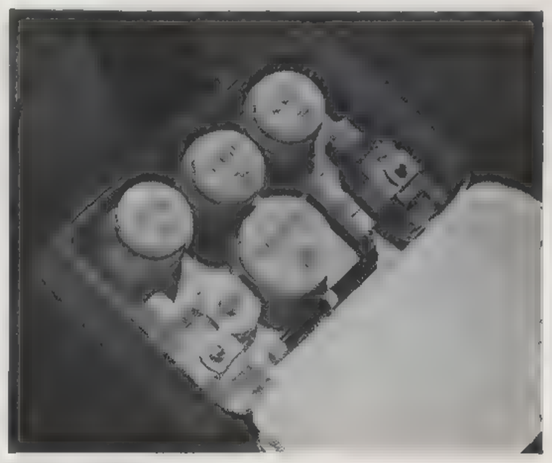
REward your nails with a manicure that's practically scratch-resistant and chip-proof. Simply spread on a coat of Revlon's "Seal Fast" after your polish dries, and you'll find that the polish, besides being assured a much longer-than-usual life, has taken on a brilliant, diamond-like lustre. (McCreery's)



REgard yourself with a photographer's eye, and you'll wear a make-up that's sepia-soft to contrast with the bright, autumn shades in clothes and accessories (see page 67). For a make-up that "brings up" rather than "covers up" your own natural colouring, Lenthéric provides two "Soft-Focus" bases, in liquid or cream. (Lord and Taylor)

REgain the feeling of being the *first* rose of summer instead of a tired facsimile of the *last*, with the Frances Denney "Peppy Mixture." By aiding the circulation, it will help to revive a natural, ruddy glow (and subsequently, a slumping morale).

REmember that the truly "finishing" touch to any make-up is a smooth, finely-spun face powder. After you've applied the proper foundations, pat on "Satiny Poudre," now put up by Frances Denney in a blue satin box. (Both at Altman)



VOGUE STUDIOS

RECoup your loss of the day's first make-up, while shopping, with the aid of Harriet Hubbard Ayer's purse-sized beauty kit. No one would guess that it's a carry-all for cosmetics. Inside, there's a swinging flap, backed by a mirror, that separates your own paraphernalia from the creams, make-up, and cologne underneath. (Arnold Constable)

Sing the song of Skylark – Life is full of fun

Breathlessly new, this blithesome fragrance is distilled from the sorcery of flowers. If its subtle persuasion puts your glamour in high . . . and quickens the pulse of romance . . . don't blame *him;* blame *Skylark!*

Perfume, $1.50 and $3.75 . . . Bath Powder, $1.00 . . .
Talcum, 50c . . . Face Powder, $1.00 . . . Soap, 35c and 50c.
Bath Bubbles, $1.00 . . . Lilting Fragrance, $1.00 . . .

barbara gould New York

A tiered panel skirt combines with tailored grace to impart those sleek, slender lines. A proven quality rayon crepe by Bloomsburg woven with Celanese* yarn in black, tula green, brown, ash taupe, blue and beaver.

Sizes 14 to 42 Priced about $40

Exclusive with

Marshall Field & Co., Chicago
Milgrim, Cleveland
J. W. Robinson Co., Los Angeles
Russeks, New York
Russeks, Detroit
and many other leading stores

For the store in your city, write Arthur Weiss & Co.
337 South Franklin St., Chicago, Ill.

*Reg. U. S. Pat. Off.

WORKING MODEL

By Muriel Maxwell

SEVERAL years ago, a new type of glamour was born and has come near to replacing the motion-picture star in the hearts of the American public, always eager to be devoted to the portrait of a beautiful woman. It is the glamour of the photographic model—the girl you see smiling from a tooth-paste advertisement, posing in a fabulous fur coat, peering at you from behind a tree in the newest thing for spring. While her glamour embodies all of the mysteries of work and make-up that give illusion to a screen-star, the photographic model somehow seems closer to us and a little more earthy. We know that ninety-five per cent. of all her pictures were made here in New York, that she undoubtedly lives within a two-mile radius of Forty-Second Street, and that she might easily be seen about the town by day, or night. She has, in other words, "local colour."

Public Recognition

After a model's career has been launched, after two or three dozen photographs of her have begun to dot the news-stands, she finds herself being recognized by passers-by, being whispered about in public places, or being greeted by people in the street, who spot a familiar face—they rarely realize that it is *only* a familiar face. She also finds herself acquiring a personal fan club, built up of members of her family, no matter how remote, most of their friends, her tradespeople, schoolmates of a decade ago, et cetera, who proudly clip, paste, boast, and claim a good deal of the credit for her success.

Actually, she is still not a success. She is probably earning $5 an hour and a half, spending most of her time seeing clients-to-be, leaving pictures of herself at studios all over town (she must stand the expense of having dozens of these pictures made and the carfare that distributing them involves). It takes a good many months before she has established a large and faithful enough clientele to ensure her the amount of business that makes for success. Once she has established it, she is definitely in the money, and puts in a full eight-hour day, almost every day in the week. Her pictures are to be found in publications from here to Shanghai, and she becomes a public figure.

Personal Expenses

One would imagine that at this point (let us interrupt to say that by now she has raised her fee to $10 an hour, because of the increase in her popularity and hence the increase in her demand with clients, who are constantly on the alert for a good "new face") her head would begin to turn, and that she would begin to start buying up Government bonds with the profits of her sudden and almost effortless success.

Neither of these is the case. When a model begins to "make money" (the term which usually applies to a take of over $100 a week) she begins to get rid of it at pretty much the rate at which she earns it. The requisites of modeling are many and high-priced; and after her hair-dressing, taxicab, telephone, cleaners' and clothes bills, and commissions to her agents are checked off, along with a minor percentage of studio bad debts, there remains to her but little ready cash.

Many of her appointments call for photographs of her in her own clothes. This may mean négligés, or riding-clothes, or street, or evening, or sports outfits, or accessories of all varieties. There is no limit to the accoutrements that an even mildly extravagant young girl can give in to, when she figures that it will probably improve her business. A good many clients who specialize in shoe, jewellery, cosmetic, and hair photographs rely entirely on the model to "style" the pictures with her own costumes—hence, the larger the wardrobe, the larger the number of accounts who will depend on her for the right outfits to surround their merchandise.

As to her vanity, it should be pretty plain that, after a year of constant criticism of her make-up, her not-the-best features, her clothes, figure, manner, and stances, by clients, photographers, editors, and jealous rivals, her vanity is worn down and out. She learns to treat her looks and her ability to cash in on them in a purely objective way, to accept criticism constructively, and to take the pointing and staring of passers-by in her stride.

She realizes that a good part of the looks she submits to the public are make-up tricks. She knows that she can shadow a fat cheek, thin down a thick nose, enlarge small eyes, and paint on the ideal mouth, and, with the aid of a good photographic retoucher, *épater* her audience with a *fatale* face that is wrinkleless, freckleless, marless, and divine. She knows, too, a good many camera tricks to thin her waist, lengthen her legs, whittle her hips, et cetera. Once she has learned and used these tricks, she has cast vanity to the winds and settled down to business.

Looking to the Future

Although even models admit that they "never get anywhere" in the modeling field, there are opportunities for other sorts of work with which they are constantly in contact. Many models graduate to the theatre, the movies, advertising, fashion organization, promotional work, and so on. If a model is ambitious and out for a career, she will find in her lap any number of introductions to numerous fields of enterprise as soon as she has entered the success class.

While the success life of a model is comparatively short (six or seven years at the outside), it is a good deal fuller, more lucrative, interesting, independent, and sense-of-importance filling than that of her contemporary job-holder. In itself, it is thoroughly "a job without a future," and even though a model does not enter another profession after her fling as a successful clothes-horse, her model past remains for her a lifelong record of a few glamorous, financially successful, vanity-soothing, irresponsible years.

LUNT

Sterling of Lasting Good Taste

MODERN VICTORIAN

A pattern which combines modern restraint with Victorian elegance. Simple, Dainty, Adorable! Note the subtly domed shield, wreathed in tiny blossoms to glorify your monogram.

AMERICAN VICTORIAN

Luxuriously flowing lines . . . embellished with exquisite scroll-work and superbly modeled rose motifs, all fashioned in high relief. Here is truly magnificent craftsmanship.

PRESENTING two exquisite patterns in the very smart Victorian manner! You may choose the restrained elegance of MODERN VICTORIAN or the luscious grandeur of AMERICAN VICTORIAN. Whichever way your preference may lead, you are assured of STERLING which will be the epitome of fine taste and unexcelled craftsmanship—the kind of silverware one can proudly visualize as a heritage for generations to come... MODERN VICTORIAN evokes a picture of delicate china and graceful furniture, while AMERICAN VICTORIAN seems part of a more elaborate and romantic setting. Both are blessed with rhythmic grace and jewel-like beauty. For more complete information and the name of your nearest jeweler, write Dept. A-35

LUNT *Silversmiths*—GREENFIELD, MASSACHUSETTS

PAULETTE GODDARD

in Paramount's

"HOLD BACK THE DAWN"

★ *It creates a lovely new complexion*

★ *It helps conceal tiny complexion faults*

★ *It stays on for hours without re-powdering*

Pan-Cake Make-Up

...flatters your beauty by creating a new complexion!

Wouldn't you like to see your complexion acquire a lovely, new color tone? Wouldn't you like your skin to look smooth as a pearl? Wouldn't you like to avoid re-powdering for hours?..then try Pan-Cake Make-Up, because this modern make-up discovery will do all this for you. Easy and quick to use, it's a time-saver, too. Originated for Technicolor pictures by *Max Factor Hollywood*, Pan-Cake Make-Up has become today's popular fashion.

Max Factor ★ Hollywood

S. O. S. FOR TRESSES IN DISTRESS

YOUR hair, looking more like the crumpled horns of the story-book cow, can be a very frightening-looking Thing at the end of summer. And, when you realize that, mathematically and dimensionally speaking, your face (to which you devote so many hours of concentrated effort) amounts to only about a third of your head, while your hair, in its haphazard way, covers the rest, the Whole Thing becomes really terrifying.

Parker Herbex salons throughout the country offer a fine series of reconditioning treatments, but if, at the moment, it's impossible for you to visit a salon, don't let the urge to do something about your hair disappear in a lazy haze. The wonderful thing about Parker Herbex treatments is that their campaign for healthy hair can be carried on outside the salons. Use the proper preparations, and you can do your bit at home, with excellent results.

Start your treatment at home with a thorough-going shampoo. First, saturate your hair and scalp with Herbex No. 3, or mix it with Herbex Softener if your hair is very dry, then massage. Wrap your head in a hot towel, if you like, to hasten the beneficial effects of the lotions. Then hang your head over the basin, just as they'd have you do in the salon (and just as your mother *made* you do when you were a little girl), and, covering your eyes with a towel, soap, three times for good measure...and scrub!

Use a towel, too, to dry off the excess moisture after rinsing. Before setting your hair, apply more Herbex No. 3 and rub a little Herbex Yellow Ointment on the scalp and the ends of your hair if it isn't oily. Now brush your hair, parting it every inch, until you're sure every strand is polished. And last of all, spray on Herbex No. 3 again. Besides helping to soften and protect your hair, it makes a wonderfully non-drying wave lotion.

This is almost as professional a treatment as you'll get in the salon, except that there you'll have more chemically specialized lotions which only the operators may use. And there, too, you'll have a back and neck massage that will send your blood racing.

Give yourself between-shampoo treatments once a day, and make them as brief and uncomplicated as Parker Herbex intends them to be. If your hair is dry, apply a little Herbex Yellow Ointment to the scalp and rub it through the ends of the hair. Spray on lots of Herbex No. 3, and brush, Brush, BRUSH. And remember, brush your *hair*, not your scalp, as brushing the scalp only tends to irritate it, especially if there's the slightest sign of dandruff.

Lay the bristles flat on their side against your head with the back of the brush toward the crown of your head—and *lift* the brush away and up, turning the bristles toward the crown as you brush to the ends of the hair. Set yourself a hundred strokes to do, or the length of time it takes to read a page of the newspaper, or (if you're extremely agile) the length of time it takes to smoke a cigarette.

Brushing and massage will help immeasurably to bring your hair and scalp back to a normal, healthy state, no matter what their present condition. In the case of dry hair, you want to stimulate the oil glands into producing the proper amount of oil; and in the case of oily hair, you endeavour, by brushing and massage, to decrease the glandular flow. So if it's oily hair that's your particular problem, your daily treatment will not differ a great deal from the one prescribed for dry hair. Simply use, instead of the Yellow Ointment, Herbex Triple X, applying it only to the scalp. Use Herbex Triple X for dandruff, too, supplementing it with Herbex Pink Ointment.

We've mentioned just a few of Parker Herbex' "solutions" to the problem of exchanging a set of distressing tresses for a healthy, sleek, and gleaming head of hair. The rescue's up to you!

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AFTERNOON TEA and after-dinner coffee are gracious, popular customs . . . easy for the bride blessed with a handsome Community* Tea and Coffee Service. Pictured on Mrs. Bissell's tea table is the GEORGIAN design, a popular classic. Only $84.50 installs this complete 5-piece Tea and Coffee Set at your favorite bride's fireside. For $41.00 you can buy a 3-piece Coffee Set; for $33.50 a Tea Set. Six patterns to choose from—all made for a lifetime of loveliness!

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Double Vegetable Dish.....$17.50
Bread Tray..... 7.50
Meat Platter..... 17.50
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IF IT'S COMMUNITY...IT'S CORRECT!

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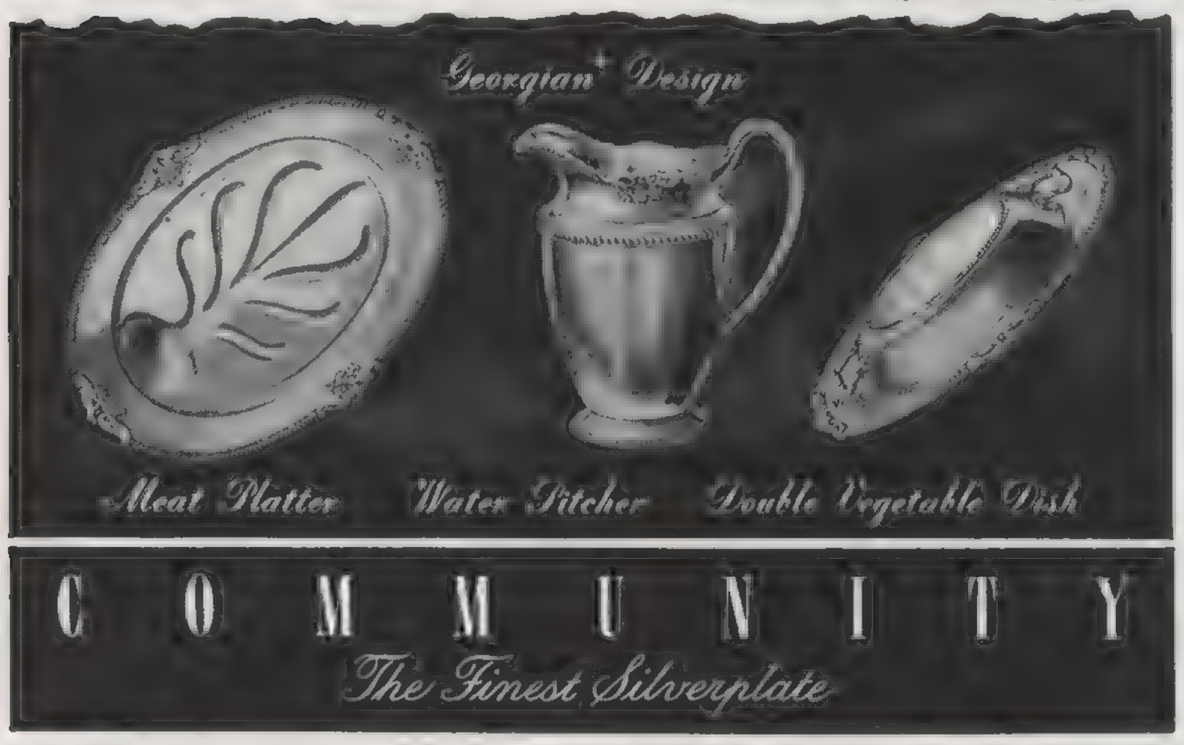

CHUNGKING'S BROADWAY

(Continued from page 70)

the theatre. (There is no blackout, except during actual raids in Chungking, for there is always plenty of time to darken the city after the Japs have left their air base over two hours away, at Hankow.)

Mr. Kwong's first choice was a "modern-patriotic-epic movie." It was called "Paradise on a Lonely Island," and it concerned the noble deeds of derring-do of a young Chinese Terrorist among the Chinese Traitors in Jap-occupied Shanghai, those lily-livered partisans of the Japanese puppet, Wang Ching Wei. It was full of whippings, rapings, bombings, shootings, beheadings, and torture. It featured, in quite a Charlie Chan style, figures that scuttled up Stygian alleys with sub-machine guns and knives under their coolie jackets, corrupt sing-song girls dancing for their drunken Japanese conquerors, many a humorous and slapstick episode, in which some wily John Chinaman baffled some dopey, but fan-toothed Japanese functionary—and in the perfect Hollywood tradition—, a lingering love-story of completely unnecessary Misunderstanding between the young Chinese patriot heroine who *seemed* (to him) to be a *traitress*. In the end, they fall in each other's arms, united in Love and Service under the White Sun of the Kuomintang on Free China's lovely Flag. The movie contained at least ten plots. But the hopeless confusion which these ten simultaneous plots would have engendered in a Hollywood movie was not apparent here, because each plot or sub-plot had a unique and simple theme, a plain and identical moral: Sacrifice For and *Save* China.

We went down the dizzy steps through the strange streets in the litters again. Now we were to see a Classical Chinese Drama. When we entered the theatre, the play was in full swing. (Chinese classical dramas are long: this one had begun late in the afternoon. It was now eight o'clock.) Well, here was what I expected; here was what every one who has ever seen Oriental Drama in San Francisco or New York's Chinatown is familiar with. Here was the brightly-lit auditorium, the loose, drifting audience, eating, laughing, talking, wandering up and down the crowded aisles, shouting and hallooing at friends, spanking babies, reading newspapers; while on the bare stage, strange-looking creatures in strangely bearded masks, towering head-dresses, and brilliantly embroidered, colourful costumes with long, flapping sleeves went through artificial, ritualistic, precisely stylized motions, to the desultory and arbitrary clanging of cymbals, and the strange, reedy wailing of alien stringed instruments.

This particular audience was made up mostly of soldiers and their wives and girls and children. Here, in a moment of leisure, one could study the shaven-pated, slant-eyed, tough-looking modern sons of Han, in their patched uniforms, that, subject to time, rain, mud, and sometimes soap, ran an infinite variety of colour, from warm olive-green through yellow to a dull sand colour. I mean I should like to have studied them, but they were at once more interested in me than they were in the play on the stage, which, Mr. Kwong pointed out, they all knew by heart and was being "badly acted anyway." They stared at me with black, slanting, friendly eyes, talked loudly about me, pointed to their babies and friends, bidding them observe me closely. I was embarrassed, and, although I should have liked to stay to the end of the cabalistic doings on the Boards, I decided, for the peace of both actors and audience, to leave for the "modern play," next on our list, which Mr. Kwong thought would be both more intelligible and more instructive to me, anyway.

"Classic drama," he said, "does not help fight the Holy Resistance War." (That is what every one in Chungking calls it: The Holy Resistance War!)

"Therefore, in China," he said, "the old drama is dying." (Oh, China, Free and Fighting China, where only decay is decadent, where only the *old* is dying!)

Another litter through the dark, unabated rain, another theatre. Its lobby is larger, the (Continued on page 106)

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Summer Dry Skin

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CHUNGKING'S BROADWAY

(Continued from page 104)

lights in it, brighter. The floor is not tidy. It is mosaic-ed with watermelon seeds, orange peels, handbills, bits of plaster shaken loose by the morning's bombing, and the whole seems stuck together with the glue of human sputum. In China, every one spits, one of China's not so endearing customs. Great, cheap, flaming posters in wild and beautiful hieroglyphics line the lobby walls, advertising this week's play, next week's. Here, Mr. Kwong informs me, the bill is changed every week—except in rare cases, when a popular play is held over. A modern Chinese version of "Camille," he informs me, played for two weeks last month, to standees. It could have continued for two more, but the director of the company didn't want to get behind in his schedule.... He had a couple of Bernard Shaw items in rehearsal.

We are twenty minutes late for the first-act curtain. The stage is bright. The theatre dark, the audience quiet, motionless, attentive.... This is not "China." This is the World of the Theatre we have entered.

The scene is an Engineer's Camp on the side of a pine-covered mountain. That tent might be from Sears Roebuck. That blistered, rippling blue cyclorama might have been borrowed from any Middle Western or European Stock Company.... Will the program say grease-paint and make-up by Max Factor?... Two characters are on the stage: An old peasant man, a young man with an open-throated khaki shirt, a pair of shiny brown leather boots. You don't speak Chinese, but you know at once, by the young man's authoritative, merry, and open-faced manner, the way he strides, strikes his boots with a stick, and by the laughter which greets the sallies of the old peasant, that you are in the presence of the Hero, and the "Character Man."

Presently on comes the heroine. It is her first entrance: the audience applauds. Mr. Kwong whispers that she is a famous young actress from Shanghai who preferred to work for little in Chungking, to the large salary offered her by the Japs in the occupied area. "She is rôling the part of a 'Miao' girl," he explains. The Miaos, natives of Hunan, are the Chinese equivalents of our "hillbillys." The Engineer, it appears, is a very cultured fellow from Chungking, and the Miao girl is as impressed by him as a native of Carolina would be by any gent from Fifth Avenue.

The plot unfolds.... It is "Kiki".... It is "The Squaw Man".... It is, why, yes, it is the immemorial "Cinderella." What it is, is universal "Theatre"! The audience sighs, chortles, rocks with merriment, or gasps as the character actor, the Miao girl "get their laughs" *on their exit lines.* Suspense is built, laughs "milked," character "developed." How familiar! In the intermission, Mr. Kwong explains that the author of the play studied in the Harvard Playshop, or was it at Columbia? Now you see why the technique is so familiar. This *is* Broadway. So you know exactly what is going to happen: the Miao girl will risk her life in the mine-shaft, saving the young Engineer from her riotous and ignorant Miao tribesmen, and in the end he will take her back to Chungking and make a "lady" of her.... "But is there a...national moral in *this* play?" I ask Mr. Kwong.

"Yes, sure," he says. "*All* modern Chinese plays have same moral. Defeat the Japs!"

"But there are no Japs in *this* play."

"Don't see them," Mr. Kwong says, confidently, "but all the same, Jap menace is present: aggressors have taken China's gold, China's ore. Young Engineer is trying to open new sources of ore in China backward areas. First tries to win over the Native Population with patriotic speeches. Miao girl makes big unity speech before leaving for Chungking for wedding. You do not understand these parts. But you heard them."

Old plots, new propaganda. The New Wine of patriotism poured into the theatre's oldest bottles. That is the "modern theatre" in Chungking. Is it Art? What (Continued on page 108)

See what happened to Valetta Cole!

...It's another DuBarry Success Story

These before and after photos tell better than a thousand words the thrilling success story of Mrs. Valetta Cole, of Nebraska City, Neb. They show Mrs. Cole when she started the DuBarry Success Course, and the slender beauty she became by following at home the personal program planned for her. She is 28, the mother of two.

Streamline Story —Continued!

After losing 29 pounds in six weeks, Mrs. Cole kept on with her routine, achieved almost perfect body proportions.

	Nov. 1940	*Jan. 1941*	*Apr. 1941*
Weight	153	124	115
Height	5'4"	5'4¼"	5'4½"
Bust	37	34½	34
Waist	29½	26¼	25
Abdomen	37	31½	29½
Hip	39½	34½	32
Thigh	24¾	21½	20¾

"Anyone can do what I have done!"

"I HAD GAINED weight since my last baby came," writes Mrs. Cole. "I was tired, restless, depressed. I really wanted to make the most of what Nature had given me—but how? Then I learned that through the DuBarry Success Course I could follow right at home the beauty methods taught by Ann Delafield at the Richard Hudnut Salon in New York. I enrolled at once and simply cannot praise the Course enough. In six weeks I lost 29 pounds. My skin is clearer, smoother, softer, finer in texture than when I was a girl. The best part of it is that anyone can do what I have done. Thank you for making life richer and happier for so many of us."

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Get the Full Story—If you suit yourself from top to toe, then this Course is not for you! But if you feel there is room for improvement in your weight, your posture, your hair, your make-up, send the coupon or write for the book, "Six Weeks From Tonight," containing full information about the Success Course and what it can do for you.

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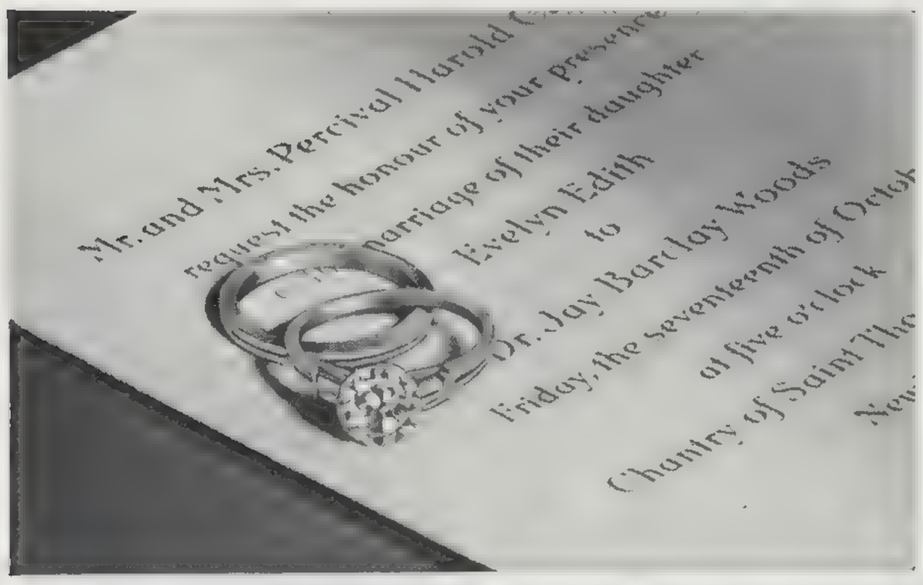

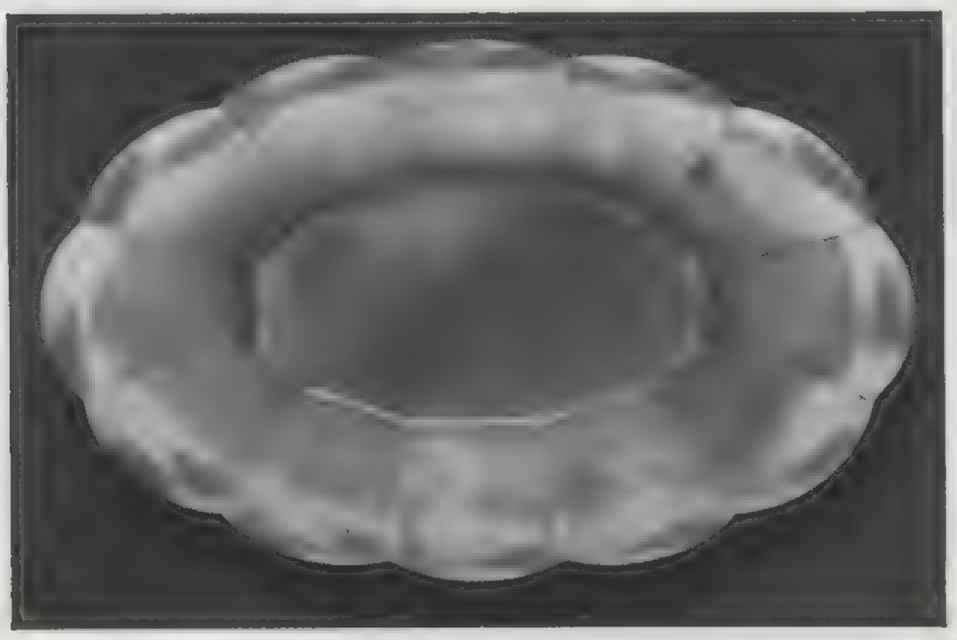

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FIFTH AVENUE & 57TH STREET NEW YORK

CHUNGKING'S BROADWAY

(Continued from page 106)

does it matter? It fights for China! As we leave the theatre, Mr. Kwong assures me it is like this *all over* China. Then he tells me more about the All China Delegation of Dramatists formed in Hangkow on New Year's Day, 1938. Before that, actors, directors, playwrights had quarrelled bitterly about their different "schools" of acting and technique. Then they formed a "United Front Against Japan," and now all quarrels have ceased. Several thousand professional units of actors, he said, have been formed to travel in Free China, touring in the War Areas, under the sponsorship of The Federation of Dramatists, and the Political Training Board of the Government. Two hundred troupes of actors are now giving performances out-of-doors, in temples, in halls, in camps, on the Yellow River Front alone.

"Over a hundred thousand actors," he said, "are taking parts in New Drama Movement."

"Surely," you say, "not all professionals!"

"MOST professionals are in big cities, like Chungking, Cheng-tu, Sian. There they train others. These mostly college-bred, or educated young men and women. Many factory hands, farmers, and soldiers, too, feeling contagion for theatre all civilized peoples feel, isn't it?" (It is.) It is wonderful to think of all these "amateurs" finding a real outlet for their enthusiasm, if not their "talents" in this dramatic mass movement. I thought, if all the stage-struck young men and women in America were only free to "play for democracy" in our country! China's "amateurs," of course, do not play, as they do in Chungking, before cycloramas, and in grease-paint. They give their performances wherever they find, *not a theatre, but an audience*: in tea-shops, on street corners, in barracks. They rewrite the classics, too, to suit themselves and their times.

Now the theatre is over. And when the theatre is over in Chungking, as in New York, London, or Paris, you must go somewhere for "a bite after the theatre." Where shall it be: "French" food served in a White Russian Restaurant? Then let's go to the Moscow Café. Or Pekingese food? Or Szechwan food? Then let's go to the Sun-Sun Gardens.... Or Cantonese food? I vote for Cantonese. I want to go to the Kwang-Chou Restaurant, where we will see, perhaps, unshaven, shy little General Chow-en-Lai, the great Communist General from Canton who once had a price of eighty thousand dollars on his head—and then helped to save the Generalissimo's life! I want to see him with his guests, dining under the watchful eye of Tai-li's, Chinese "Gestapo men."

Mr. Kwong, who doesn't like Communists, decides on the "Moscow Café." The food turns out to be neither Russian nor "French." It's Chinese. Everything alien in China becomes Chinese. We come out, get into our litters, are borne, swaying, through the streets, on the backs of our coolies, who wear brown coconut mat capes, that make them look like little gorillas.... The rain cuts into the cracks of the curtains. We peer out, at the steaming sheets. Those clouds are very thick and black. They are good for several more nights. We sigh happily. Three more *rainy* nights! How splendid for business on Chungking's Broadway!

FOR THE RELIEF OF CHINA

The staggering load of the Chinese Government grows every year. Now, in her fifth war year, China has fifty million homeless refugees, two million war orphans, five million sick. But American money goes a long way in China: $1 will give food, shelter, and medical care to an adult for a month; $5 will save fifteen persons from lockjaw, or disinfect the wounds of two hundred and fifty persons; $1 will buy a hundred high-potency vitamin capsules for ricket-ridden children.

If you would like to help, send your contribution to the United China Relief, Inc., at 1790 Broadway, New York City, to support the Chinese in one of the most heroic defensive wars the world has ever seen.

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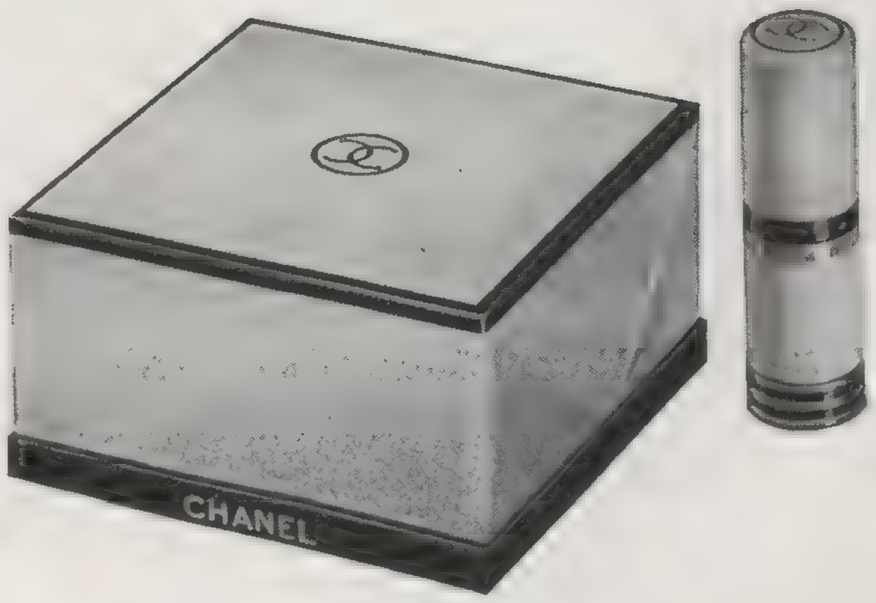
Chanel Glamour Face Powder... Gypsy, dark and radiant... Dusky, medium with gold tones... and Southern Tan with rose beige undertones... perfumed with No. 5 or Gardenia $2.00

Chanel Glamour Lipstick . . . vivid "Glamour" Red to complement the entire range of blues, beige and natural tones... deep Damask Rose exciting with white, navy or black $1.50

No. 5, Glamour, No. 22, Reg. U. S. Pat. Off. Chanel, Inc., New York



Chanel Talcum Powder scented with Chanel No. 5, Gardenia, or Russia Leather.
Generous size, $1.50 . Large size, $2.50

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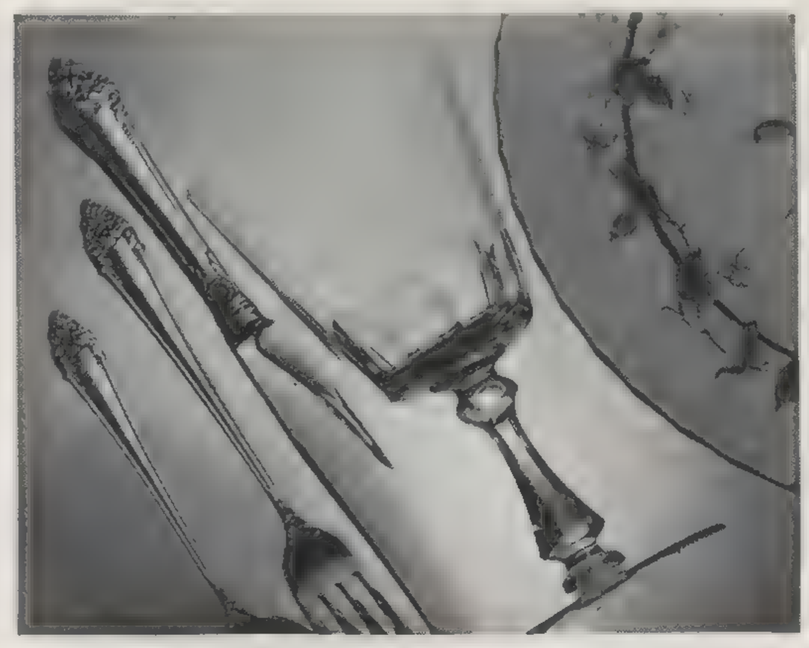
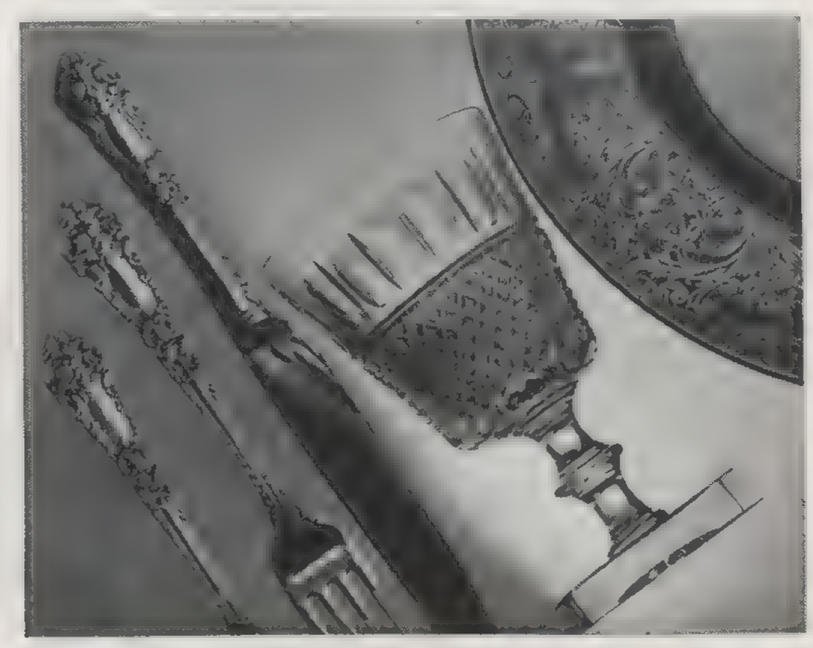
Let the photographs below help you decide what you'd like. In the first, the china accents the fresh, flower design of the silver. The elaborate green-and-gold design of the china in the second photograph carries out the ornate and formal silver motif. In the third setting, the pieces harmonize in traditional design.

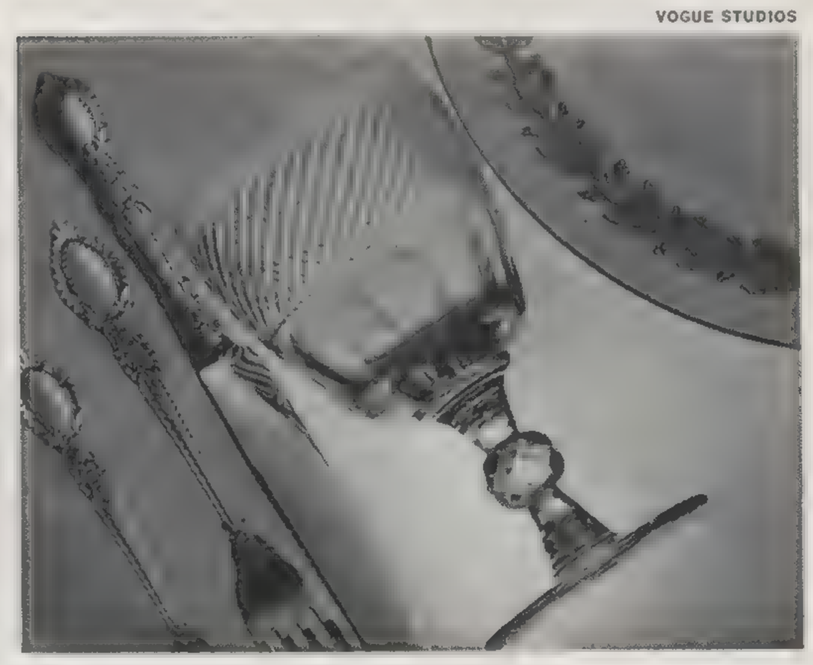


"Fragrance" is one of Reed and Barton's newest patterns in sterling. Delicately carved, in a flower design, it is simple without being severe. Flowery china (a copy of Old Minturn); crystal: Altman



Reed and Barton's "French Renaissance" is another new sterling silver pattern. As its name implies, this design is especially appropriate for formal and luxurious settings. Glass, china; Altman

VOGUE STUDIOS



An example of Georgian in sterling silver—Reed and Barton's new "Guildhall" pattern, graceful and traditional in feeling. Blue-and-white Wedgwood china and crystal are from Altman

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(GLOWING THROUGH)

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YOU know from experience that you can't be *too* carefree about your skin in summer. You can't mercilessly expose it to sun, wind and weather without protective care, and hope to escape such logical results as leather-dry, rough skin, oily shine, blackheads, or enlarged pore openings.

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An ideal foundation cream. You'll love the smooth, even way powder and rouge go on over Phillips' Texture Cream. It prepares the skin for make-up by removing excess oiliness and softening roughness and dryness. It also acts as a helpful protection against sunburn and windburn.

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Texture Cream 30¢ *and* 60¢ • **Cleansing Cream** 30¢, 60¢ *and* $1.00

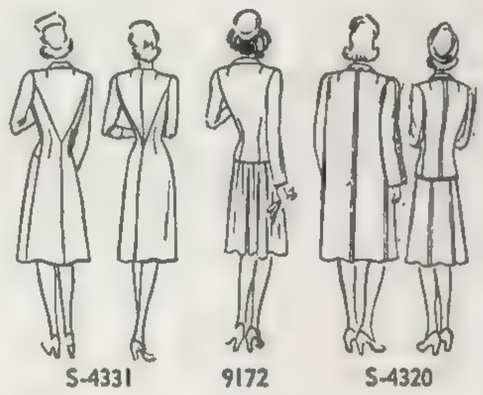
DESIGNS FOR DRESSMAKING

ON pages 76-79, Vogue plots for you four entirely new colour schemes for your autumn wardrobe. Mind you, we do not suggest that any one person attempt to use more than one of these colour schemes. For even in this season of glowing, prodigal colour, the season when black, the standby, has become black the exception—even in such a season, we believe that any one of these four colour plans contains all of the colour that any one wardrobe normally should.

You will notice, perhaps, that we suggest more colours to be combined on your person this year than ever, ever before. But if you will read carefully our suggestions for the use of these colours, you will realize that you have the basis for really distinguished costumes for any autumn day—town or country.

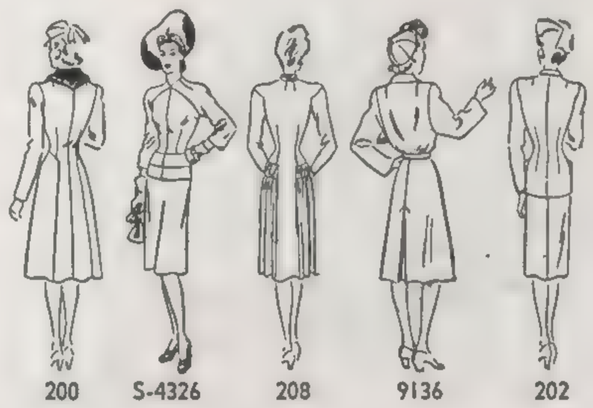
Each colour scheme has been carefully plotted with companionable designs, and we can almost guarantee you that these prescriptions, faithfully followed, colour for colour, and line for line, will give you a cheery autumn indeed, filled with the ineffable satisfaction of being well-dressed.

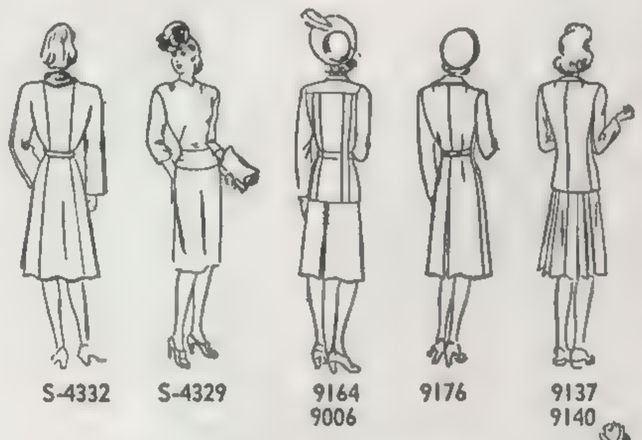
In addition, we have arranged in advance with many shops across the country that fabrics in these colours will be available to you. If you can not find them near you, write to Vogue, and we will try to help you. Below are back views for the 20 designs on pages 76 and 79.



Here are other views and sizes of the Vogue Dressmaking Designs on page 76. 9172, "Easy-to-Make," is designed for sizes 12 to 18 (30 to 36). S-4331, in 12 to 20 (30 to 38) and 40. S-4320 in 12 to 20 (30 to 38); 40 and 42

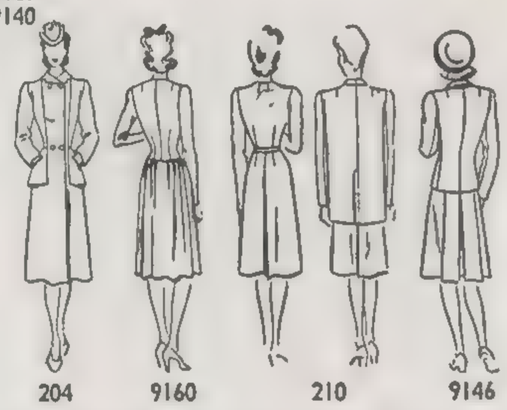
Other views of the Dressmaking Designs on page 76. S-4326 and Couturier Design 200 are in 12 to 20 (30 to 38) and 40. Couturier Design 208, in 12 to 18 (30 to 36). 9136 and Couturier Design 202, in 12 to 20 (30 to 38)





Additional views of the designs on page 79. S-4332, 9176, and 9137 are designed for sizes 12 to 20 (30 to 38); 40 and 42. No. S-4329 and 9164, in 12 to 20 (30 to 38) and 40. 9140 in 25 to 32 waist; 9006, in 25 to 36 waist

These Designs for Dressmaking (shown larger on page 79) are designed for sizes: Couturier Designs 204 and 210, in 12 to 20 (30 to 38) and 40. No. 9160, in 12 to 18 (30 to 36). No. 9146, in sizes 12 to 20 (30 to 38)



PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT, AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 128.

BRITAIN'S CAMERAS CAN SHOOT, TOO

By Yvonne Jones

EDITOR'S NOTE: Miss Yvonne Jones of Barnard College, 1941 contestant in the Prix de Paris, writes of Britain's use of the camera to unite and instruct her peoples. Two things dear to the heart of Miss Jones are documentary movies and writing. Born in Texas, she spent two years in Wellesley, two in Barnard, majoring in English. Now she's twenty-two. Her article, which follows, is one of five to be published, from college contestants.

HAVE you ever heard of "goofer trouble"?

It's a new British headache. Goofers are people who insist on leaving the shelters to go out and gawk at the sky while the R.A.F. pilots are dogfighting the Germans.

A British "documentary" film has dramatized this problem. Goofer trouble, the pilots explain to the audience of England, is the worry that they may machine-gun more goofers than Germans.

Today, the British are producing more documentaries than ever before. They are making them at the rate of a hundred a year.

At the beginning of the war, the British Government was faced with a serious problem—the maintaining of public morale. Communication had broken down, travel was difficult, and the delivery of mail delayed. Rural areas, and some regions of military importance, were virtually isolated.

The people wanted to know what was going on, what was happening to their families and friends, separated from them by evacuation and war-work in factories and in the military and naval services. They wanted to know the progress and the success of the war effort. They wanted to know what to do in the emergencies of war, and how they could best help their country. Not knowing, they worried and worried; it was difficult for them to put forth the united and purposeful effort needed to carry the war to a successful conclusion.

AFTER a trial of printed matter and the radio, the Government stumbled upon a medium which combined the best points of both. Films, like real children, are both seen and heard. Moreover, the mobile camera can go anywhere, into subway and home, factory and field. Because they are enjoyed and understood by all the people, films are the most democratic and persuasive method of communication and information.

And so the Film Division of the Ministry of Information was born. They set out to make films to tell people what was going on in England and to teach them the emergency jobs of wartime. At first, the Government used the techniques of the fiction film to present the precautions and the lessons they wanted to impress upon the citizens.

But these earlier films were not as successful as the Government had hoped. They were too unreal, too remote from the daily hazards of life in wartime England. The chic socialites, whose careless divulgence of information so nearly caused the death of husband or sweetheart, did not drive the lesson home to the audience of common men and women who saw them.

After the disaster of Dunkirk, the British Government took another step. They called for documentary film producers. Even before the war, England was known the world over for the excellence and honesty of her documentary films. Soon after the war began, a few documentaries had been made by the General Post Office, a unit under a Government department.

THIS unit turned out "The First Days," a pictorial record of the early phase of the war; "Squadron 992," a thrilling reconstruction of a balloon barrage repelling an air attack over Forth Bridge; and "Spring Offensive," a film showing the cooperation of the farmers with the Government's campaign to increase the acreage under tillage. In this film, there are shots of a machine as big as a house clearing the land of bramble and trees like a whisk-broom. The camera brings before you the weather-beaten faces of the people, the plowing of the earth—some of it untouched since the beginning of time— (Continued on page 114)

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BRITAIN'S CAMERAS CAN SHOOT, TOO

(Continued from page 113)

and the fresh country landscapes of England. You feel the wholehearted support of the people for the project of raising more food for England. "The land must never be neglected again!" is the stirring theme of the picture.

It was the G.P.O. unit that made "London Can Take It" and "Christmas Under Fire," which have received wide theatrical circulation in the United States. In the first film, the simple, dramatic commentary of Quentin Reynolds, punctuated by anti-aircraft fire as the camera moves through the dark streets of London, is spellbinding.

The next whirlwind idea of the Film Division was the road-show scheme. They undertook the making of five-minute shorts for free issue to the theatres. Since June, 1940, the Government documentaries have been pouring into every theatre in England at the rate of one a week. In addition to "London Can Take It," such films as "Britain on Guard," with a vigorous commentary by J. B. Priestley, and "War and Order," a film dramatizing the duties of the police force in wartime, have been issued.

Besides the films for theatrical distribution, the British Government is making films for non-theatrical showing in places where there are no theatres. Mobile projectors travel around the country and run off films in every rural area. Projectors are sent out on loan to libraries and village meeting-halls. One of this series is "Village School." With a commentary by the headmistress, the camera shows the children—some, évacués from the cities—who are taught and cared for in her country school. In one sequence, the camera shows the children's gardens in which *liberty* is outlined in watercress. One child wails, "I've ate mine!"

"Yesterday's Over Your Shoulder" is about a middle-aged clerk who has always loved to tinker with things. His wife nags him about messing up the parlour with such a low-class hobby. He registers for war-work and is trained to be a skilled mechanic. One thrilling day, Ernest Bevin makes a tour of the factory where he is working and speaks to him. When he goes home in the evening, his wife complains about his work cap. What would the neighbours think? "To blazes with the neighbours," he cries, straightening out his clerical slump, "I'm a British worker now!"

"Channel Incident" is a deeply moving reenactment of a woman's search for her husband during the evacuation of Dunkirk. Determined to find him, she dressed in dungarees, passing for a boy in the darkness of the night, and crossed the channel in her motor-boat. Under enemy fire, she ferried soldiers from the shore to the larger boats until she dropped of exhaustion. The next day, searching at a disembarkation port, she found him on a stretcher. She said, "I've been looking all over for you." Her husband smiled and answered quietly, "Well, here I am."

Films for overseas distribution are made by the film department of the British Council. In this series is "New Britain," a film showing the great achievements in housing, health, and education since the beginning of the war.

Another, "Men of Africa," is the first film ever made about colonial administration. It is an account of how the British have succeeded in their goal of training the East African Negroes to adopt modern medicine and education without sacrificing the good elements of the native cultures. One sequence shows a fair where the educated blacks exhibit models illustrating proper land drainage and farm machinery to the wondering natives from the bush. Black doctors in white jackets, their faces intent, examine the natives waiting in line.

In England, the documentary film has been astonishingly well received by the people. They like the reality of portrayal, the humour, and the honesty of presentation which is the hallmark of the British documentary. These films, by spreading information and increasing the understanding of the problems which face them, both during and after the war, are helping to weld the people together in their fight for survival as a free nation.

NOW AT LAST A HOUSE OF MY OWN

(Continued from page 65)

the pump, dropping plumb-lines into the well, and sinking points in the earth here and there. They had also with them a rosy-coloured, forked, hazel wand, and they almost blushed their heads off when I knew what it was and asked them if it worked.

"Naw, it's all just a lot of nonsense," said the one who was trying to make it work. They all agreed there was nothing in it, but each of them knew several well-diggers who had seen it work or who could even work it themselves. "There are actually men," said one of them, "who just walk around holding it like this, and when he comes to where there is water, it turns and twists itself right out of his hands." But there wasn't anything to it, just the same, and just the same they never go to look for water without taking one along. They haven't found a well yet, but I do not let my mind dwell on this.

THE sand man, thinking that the place was vacated and nobody would know or care, came and leveled over the entire slope of my east meadow within a few steps of the house, before I got into action and persuaded him he was, to say it mildly, not within his rights. There is a great and dreadful scar four feet deep and seventy-five feet long, where I had meant to plant the rose hedge, which must be filled in with tons of soil.

I have a tenant house, which a Southern friend described as something transplanted from "Tobacco Road." Be that as it may. There are broad plans afoot for it, and I am looking for a tenant farmer. With this in view, I bought, of the best and sturdiest, the following implements: one metal rake, one wooden rake, one hoe, one axe (of the kind used by champion wood-cutters in contests), one handsaw, one spading fork, one mattock, one spade, one brush hook, one snath and blade (medium), one wheelbarrow, one long, dangerous-looking scythe blade, one hammer, one ten-inch file, one grindstone, one four-gallon water-pail, and this is the merest beginning. But I have no tenant farmer.

There is a half-ton of old lumber thrown down on a bed of flowers whose name I do not know, but who were just getting ready to bloom. The sand men hacked a road through my pine woods, taking off great branches of fine trees. Contractors came and went in series. Through the years I have collected a small library of architectural magazines, photographs of old houses before and after, plans for remodeling, and a definite point of view of my own. The first man on the ground looked everything over, listened patiently to my plans and hopes, asked me, "Why take all that trouble for an old house?", and disappeared, never to be seen again. The second was magnificently sympathetic and competent, but he was used to building houses for the Whitneys and Vanderbilts and other racing people in Saratoga, and it was impossible to scale down his ideas.

OTHERS went out, pried up the old random-width floors, tore chunks out of the plaster, knocked bricks out of the chimney, pumped out the well, tested beams, ripped slates off the roof, pulled down sheds and porches, and one by one disappeared.... I have a contractor, though. He is Swedish, he has been in this country seventeen years, he is an authority on American Colonial houses, and I decided he should do the work when he went through my house, looked around once, nodded his head, and remarked gently, "Ah, yes, I know just what is here." The house and the furniture are only about ten miles apart now. There remains nothing except to draw them together.

It seems a very long ten miles, perhaps the longest I shall ever travel. I am saving the pheasant feathers to burn, for luck, on the first fire I light in the fine old fireplace with its bake oven and graceful mantelpiece. It will be high time for fires again, no doubt, when I get there.

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Dirt and countless tiny dry, dead surface cells may darken and coarsen your skin—make your complexion look dull and "heavy."

New 1-Minute Mask of Pond's Vanishing Cream releases coarsening surface scuff. Smooth Mask thick over face (except eyes). Its "keratolytic" action helps dissolve dry, dead surface cells.

After one full minute simply wipe off Mask. See how much lovelier your skin is! It *feels* so much softer. It *looks* so much clearer, lighter!

A new LOOK, a new FEEL to your skin—You'll adore this *new way* of using Pond's Vanishing Cream! Your skin *looks* so much *brighter*. It *feels* so much *softer*. It has a flattering smooth mat finish that holds powder for hours! Use it in the morning, in the evening or during the day.

Mrs. Franklin D. Roosevelt, Jr., says: "I *love* the new 1-Minute Mask." Mrs. Whitney Bourne, Miss Margaret Biddle, who have been devoted users of Pond's Vanishing Cream as a flattering powder base—say this *new* way of using it as a 1-Minute Mask is a wonderful beauty "find."

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LADY DIANA COOPER'S FARM

(Continued from page 63)

meal added. Her goats yield three to eight pints of milk a day on a little ration of goat food, but they have, of course, a particular fondness for hats (unrationed). She likes goat's milk, when fresh, as well as cow's milk —and with ordinary household utensils makes a delicious cheese, the size of a Camembert, from four milkings.

Lady Diana's cow, the dulcet Jersey "Princess," required a substantial outlay—twenty-eight pounds—but it keeps the family in milk, butter, and, what is more, in cheese. Lady Diana's cheese-making process is simple. She brings the milk to blood-heat, adds a teaspoonful of rennet per pint, cuts the curd into small particles, and, with a muslin, drains away the whey. (She makes the whey dovetail by giving it to the pigs.) She presses the curd into a cheese mould with an improvised press, made of a canvas saddle from Morocco, filled with stones and resting on an old tea-tray. After four weeks, her cheese is ready, though she has kept some for several months and found them the better for the keeping. "Princess" gives enough milk to keep the household and to make one large, Stilton-sized cheese every other day.

Like an increasing number of Britishers, Lady Diana keeps bees to fill out the sugar rationing with honey. The British Beekeepers Association supplied her with the primary data through her local beekeeper, who, with the freemasonry of honour among Beekeepers, seemed always anxious to help. These bees, the goats, pigs, ducks, chickens, and "Princess" constitute the manual labour end of Lady Diana's farm. But there is much more to it than just this.

The small house at Bognor is no Versailles Hameau. Rooms have been stored with stocks for farming; the erstwhile servants' hall is now the farm Still Room; the study is littered with dog-eared hand-books on Beekeeping, and the Poultry World. No Marie Antoinette, Lady Diana buckles to hard work punctually for every appointment each day, the first date being for the milking of "Princess" at six-thirty A.M. The morning is a rush to get through the various jobs after feeding the animals—collecting swill from the neighbours and cheese-making. In the afternoon, there may be hay to be cut and brought back in sacks from an obliging neighbour's field, a visit to see about a hen-house bargain—but whatever happens, she is back for the feeding and milking of the attendant animals before sunset.

When the entries have been made in the farm ledger, the day's work is over. The evening meal is laid out on a pale green, oil-clothed table in that living-room so personal in character, so suitable in its lime-drop and lilac-grey colours, looking over the sea.

No one savours with more relish the evening's leisure than Lady Diana. Her relaxation consists in completing the *Times* crossword in a jiffy; looking up a reference in the encyclopædia, of the latest fortified position on the map pinned to a wall; in reading a poem of Marvell, or comparing Cowper's description of Cromwell to our opinion of Hitler; betimes making over the old drawing-room curtains.

Lady Diana Cooper, the outstanding beauty of her generation and one of England's great beauties of all time, has, in a period perhaps poor in great characters, become ever more of a character—and, with the years, ever closer to essentials. In her latest phase, she finds that, being fond of Nature, there is no more agreeable pursuit than farming. Here is a job that gives perhaps the most treasured feeling, that of being indispensable, added to the satisfaction of knowing that the food of the country is being increased.

"UNDER TWENTY" CLOTHES

A LIST OF SHOPS THROUGHOUT THE COUNTRY WHERE YOU MAY FIND THE CLOTHES SHOWN ON PAGES 86-87

ANN ARBOR, MICHIGAN	GOODYEAR'S
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PROFILE HAT—of brushed felt, gold-coloured, with a pheasant tail. Classic enough for your tweeds, soft enough for tailleurs. It's a Chameleon Casual by Stetson. $10.50. Find it at Bonwit Teller; Ransohoffs, in San Francisco

BRETON—of soldier-blue felt. It's light on your head, but cut deep enough to stay firmly in place. Very fine addition to your man-tailored town-or-country autumn suits, or your wool country dresses. It's a Rafield hat; $10

BERET—of deep brown felt. It tilts forward over one eye, fits down on your head in back...and packs flat as can be for weekends. For town tweeds *or* your sleekly cut autumn afternoon dresses. It's a Knox hat about $11.00

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Balalaika Sachet $1.25 • Balalaika Soap $1.25 • Balalaika Talc $1.00
Balalaika Liquid Sachet $1.50 • Balalaika Solid Cologne $2.00
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Paul Sargent

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one style in Misses' sizes 12 to 20

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Black wool on suède. It's hand-crocheted around the bow of this high-heeled five-o'clock slipper. This one is from Saks-Fifth Avenue

Black faille on mat kid —for this sleek, soft shoe to wear with your most formal afternoon suits or dresses. This is from I. Miller

Black grosgrain on suède —it's fluted around the throat of this dinner-shoe. Open toe and heel. Delman shoe. Bergdorf Goodman

Black polishable calf for a belted shoe that goes with tailored town clothes. Elasticized sides. Palter De-Liso shoe. Bonwit Teller

Black patent leather on suède. Shiny black binds the vamp of this low-of-heel, little-girl shoe. This is from the French Bootery

Black satin and faille for a shoe such as Irene Castle might have worn. It's elasticized. Palter DeLiso shoe. From Marshall Field

Black fur and suède for a wonderfully comfortable moccasin with a low walking heel. Good with your tweeds. Bally shoe. Altman

MAYBE IT WAS MATILDA

Being a few kind words for that much-maligned "English Cooking"

By Hazel Carter Maxon

As we have said, maybe it was Matilda—Matilda who brought to our fireside hot scones tucked warmly in a napkin, along with the unsurpassable tea; who grilled bacon with plump mushrooms to turn breakfast into an event instead of a rude awakening; and who did something with shrimps in a sauce that kindled in you such an affection for shrimps that you wanted to take an English shrimp back to America with you and keep it for a pet.

English Breakfast

Breakfasts were Matilda's big moments. If you belong to the Continental school of black coffee in the morning, and a snack at noon to condition you for a gourmet evening at dinner, you wouldn't have taken kindly at first to the abundant breakfast the English used to serve—fruit, stewed or fresh, porridge, bacon and eggs and fish, hot scones, tea or coffee, and maybe a game pie. However, after you'd sniffed the early matinal fragrance of Matilda's bacon sweetly grilling with mushrooms which had been dotted individually with butter (while the scones meantime became golden-brown in the oven), you'd begin to take a personal interest in this odd custom of a morning meal called breakfast.

Happily, there was no secrecy about Matilda's cooking. She had no illusions of grandeur which sometimes overtake your French chef. She hid nothing up the sleeve of her big kitchen apron. It was all done out in the open. So—if you like Matilda's way, you, too, can cook really good English food. The recipes for the food Matilda cooked in England could all be used in this country.

Take GOOSEBERRY FOOL—and it's only one of the several traditional English desserts you'll want to take, done Matilda's way. In season, get hold of a quart of nice ripe gooseberries and cook them in half a pint of water to which you have added just half a lump of sugar. Cook until the berries are tender and can be rubbed through a fine sieve. Do just that, and then let the sieved pulp cool. Fold in gently a pint of whipped cream. Then serve—fluffy and piled up in parfait glasses, or Wedgwood custard cups if you have them.

That's on the light side. But even the heavies, Matilda-made, were something. We give you YORKSHIRE PARKIN, which she told us no respectable household in Yorkshire would be caught without. It's a bit richer than our gingerbread, so cut it in small squares:

You melt one-fourth pound of lard with six ounces of treacle (molasses, to you—if you've forgotten your *Alice-in-Wonderland*). Stir this into one pound of flour, and then add two large tablespoonfuls of fine oatmeal, stirring constantly as you add. To this add two beaten eggs and then stir in one teaspoonful of ground ginger, one teaspoonful of mixed spice, and one teaspoonful of bicarbonate of soda which have been mixed in one-fourth pint of milk. Bake in a shallow, flat tin in a slow oven for about an hour. Or until, when tested with a knife blade, the blade comes out clean (as in gingerbread). No need to follow the hounds or walk on the moors to enjoy this Parkin—you can serve it with iced coffee or tea on your own lawn after a lively game of badminton.

But for Matilda's DEVONSHIRE SPLITS we do admit that a damp, foggy day and brightly burning logs give just the right atmosphere. These Splits are made by sifting one-half pound of flour with a teaspoonful of fine sugar and a pinch of salt, then rubbing into this mixture two ounces of butter and mixing to a soft dough with buttermilk. Then you make this dough into small, flat cakes and cook in the oven—or on a griddle. When they are done, split and spread with jam—we like strawberry jam—and top with Devonshire cream.

The Vegetable Situation

All right, you say. English scones and Splits, yes. Parkins maybe. But how about vegetables?—break that one down. Now, here we have to admit your liking for English vegetables may depend somewhat on whether you go for the English big-three—cauliflower, cabbage, and Brussels sprouts. For the British were not blessed with our variety of vegetables. But those vegetables which they did grow were excellent. You used to hear tourists say: "Why don't they do things with vegetables—as the French do? They serve them so plain!" Well, the truth is that we found English-grown vegetables were so good that they were good plain.

Matilda's brother had the answer. While it was precisely the answer which other Britishers had given us, we liked him as our authority because he was a gardener and down to earth about vegetables.

Now, we had Matilda's word for it, this brother was a very widely travelled man. He had even travelled to America! And to Spain. He said definitely *poo* about England subsisting on meat. There may have been only a few kinds of vegetables in England, but what vegetables! Much more full-flavoured than those of America or Spain, because, said he, they grew more slowly, and thus had more time to absorb all of the good things which the soil had to offer them. In America, carrots grew fast and were anæmic, he said. In sunny Spain, vegetables fairly popped out of the soil. The beans you had just planted would sprout up overnight. But they didn't taste like English beans. And never, never did we get English vegetables out-of-season and tasteless. You'd get your cauliflower in June—June to November. And we didn't ask for it in May. But we got cauliflower superb.

Matilda, on the other hand, didn't theorize about her vegetables—she just cooked them. But she had a way with CAULIFLOWER BAKED WITH CHEESE: (Continued on page 120)

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MAYBE IT WAS MATILDA

(Continued from page 119)

She took two small firm cauliflowers, one-half pint of white sauce, one tablespoonful of grated cheese, preferably Parmesan, one dessertspoonful of browned bread-crumbs, and one-half ounce of butter. She boiled the cauliflowers in salted boiling water, drained them well, and divided them into sections convenient for serving.

Then she had ready her fireproof dish which could be sent to the table, buttered it well, and in it arranged those cauliflower sections to resemble one whole flower. She mixed two-thirds of the cheese with the COLD white sauce, and the remainder of the cheese with the bread-crumbs. Then the sauce was poured over the cauliflower and the surface covered with the mixed bread-crumbs and cheese. Small pieces of butter were placed on top, and it was baked in a moderate oven until well browned.

HOT CUCUMBER WITH PARSLEY SAUCE was another of Matilda's events —an event to us, at least, brought up to believe that cucumbers would grow lonely if not in the cold company of tomatoes in lettuce beds.

For this, you pare two medium-sized cucumbers, put them into boiling water, and cook for about ten minutes. Drain well and cut into slices about an inch thick. Heat an ounce of butter in a saucepan, toss in the sliced cucumber along with one-half teaspoonful of finely-chopped shallot or onion, and a generous seasoning of salt and pepper. Toss these together over the fire for a few minutes and then add one-half pint of white sauce. Just before the boiling-point is reached, add one beaten egg and one-half teaspoonful of finely chopped parsley. Cook gently, stirring, until the egg thickens. Then season to taste and serve.

Potatoes and Hot Pot

And just one word, to amaze you, about POTATOES. You may have believed that potatoes *à l'anglaise* were literally "put in hot water and taken out after a while," then eaten. Not Matilda's potatoes. They were boiled, yes—but boiled with a sprig of fresh mint. Little round potatoes, carefully boiled and taken out just at their first tender moment, unbroken. Then carefully rolled in hot melted butter to which a little chopped mint had been added.

HOT POT is a north of England meat dish which Matilda thought everyone should know about.

You'll need: two pounds of the best end of a neck of lamb, or two pounds of rib-chops, a dozen oysters, four sheep kidneys, two pounds of potatoes, two medium-size onions, salt and pepper, one-half pint of gravy, one ounce of butter, and some stock.

You divide the meat into neat cutlets, trimming off the skin and most of the fat. Put into a stewpan the ends of bones and trimmings of meat and a small onion. Cover with cold water and boil down for gravy. Then grease a deep baking-dish and put in a deep layer of thickly-sliced potatoes. On top of the potatoes arrange the cutlets to slightly overlap, and on each cutlet place a slice of kidney and an oyster. Season well, put in the rest of the potatoes, letting the top layer be small halved potatoes neatly arranged. Pour down the side of the dish a half-pint of hot stock seasoned with salt and pepper. Brush the top layer of potatoes with warm butter, cover with a greased paper, and bake for about two hours in a moderate oven. During the latter time, remove the paper to allow potatoes to become crisp and brown. When ready to serve, pour in a little gravy and serve the rest of the gravy at the table. Serve the Hot Pot in the "hot pot" in which it was baked.

Sauces from the English

We know a grand sauce for your next Charcoal Grill party. This is the ancient WOW-WOW SAUCE, which was traditionally served with bubble and squeak (fried beef and cabbage). Here's how the sauce is made:

Melt a generous tablespoonful of butter in a pan and stir into it a tablespoonful of flour and one-half pint of beef stock. Add one tablespoonful of port wine, one tablespoonful of vinegar, and one teaspoonful of prepared mustard. Let it simmer to a creamy thickness. Have ready some chopped parsley, three pickled cucumbers or walnuts, and add these to the thickened sauce. Let simmer for just a minute, and pour hot over the meat.

And speaking of sauce—you ll want to try Matilda's SHRIMPS IN SAUCE.

Matilda's way was to make a rich white sauce, adding a little cream to your usual cupful of milk. Then add one-half cupful of shelled shrimps (fresh if you have them, canned if you don't), one teaspoonful of chopped anchovies, a little lemon-juice, and a dash of cayenne. Have ready hot golden-brown toast triangles, or toasted English muffin halves, and pour it on. Generously, by all means.

Eggs, Peas, and Omelets

Though most of her dishes were of the English homeland variety, Matilda had a CURRIED EGGS AND PEAS specialty which we suspect filtered into her repertoire from India. It's delicious. Boil fresh peas till they are tender, and hard-cook and halve some nice fresh eggs. Then place the peas around the halved eggs in a rather deep serving dish and pour over a thick white sauce which you have flavoured delicately with chopped mint and curry sauce. Sprinkle over a little finely-chopped onion and diced crisp bacon. Serve with a side dish of fluffy boiled rice.

That dish was one of Matilda's few egg dishes which were anything other than omelets. But what omelets! They took into their fold whatever good thing was on hand to enhance them—sometimes it was a bit of lobster, sometimes salmon, sometimes extra cream and mushrooms. The trick, we were told, was not to beat your eggs too energetically and to always use a big iron frying-pan.

For a luncheon dish, her CRINKLE, an old-fashioned country favourite, is well worth recording. You line a baking-dish with thinly sliced onion. Then mince some cold meat—whether it be that good Welsh lamb, English beef,

MAYBE IT WAS MATILDA

or York ham—and season it well with salt and pepper. Add the pulp of two tomatoes and cover with another layer of sliced onion, then bread-crumbs, and then top with still another layer of sliced onions. Bake in a hot oven until the onions are nicely browned, and serve with parsley garnish.

And not to include some form of ham-and-veal would, of course, be heresy—so we hasten to give you Matilda's version in HAM AND VEAL TIMBALES. To three cupfuls of finely chopped veal and half a cupful of finely chopped ham, add one and one-half cupfuls of bread-crumbs, three well-beaten eggs, one pint of milk, two tablespoonfuls of flour, two tablespoonfuls of melted butter, an onion finely chopped, salt and pepper. Stir well and put in buttered individual moulds. Bake in a moderate oven for twenty-five minutes.

If you've boiled cauliflower all of your life, Matilda's SAUTÉED CAULIFLOWER will be a savoury change. Underboil the cauliflower and then divide it into sections. Parboil for a short time with a bay-leaf and two cloves added to the water. Then drain and dip the sections into a thick batter made of flour and egg. Immerse in boiling fat and fry very quickly. Add a few drops of lemon-juice, if you like, when you take the sections out of the fat.

Matilda's Trifle

We are loath to skip Jam Tarts, as excellent a food when served in the drawing-room as in the nursery. But there again you might say, well, English tarts, of course, they're nice. So skip them we shall, and give you Matilda's real English TRIFLE recipe:

You can use two and one-half dozen lady-fingers (although better are the English Savoy biscuits—eighteen of them and twelve Ratafia biscuits); one-half pint of custard, one wine-glassful of sherry, two tablespoonfuls of milk, one ounce of blanched and shredded almonds, the whites of two eggs, powdered sugar to taste.

Make a light custard and let it cool. Spread jam on half of the biscuits, cover with the others; arrange them with the Ratafias compactly, on a glass dish. Then mix the sherry and milk and pour over the biscuits. Stick the shreds of almonds into the softened biscuits and let soak for one hour. Then pour over the custard, pile the stiffly-whisked whites of eggs, which have been sweetened to taste, on the top. Serve cold.

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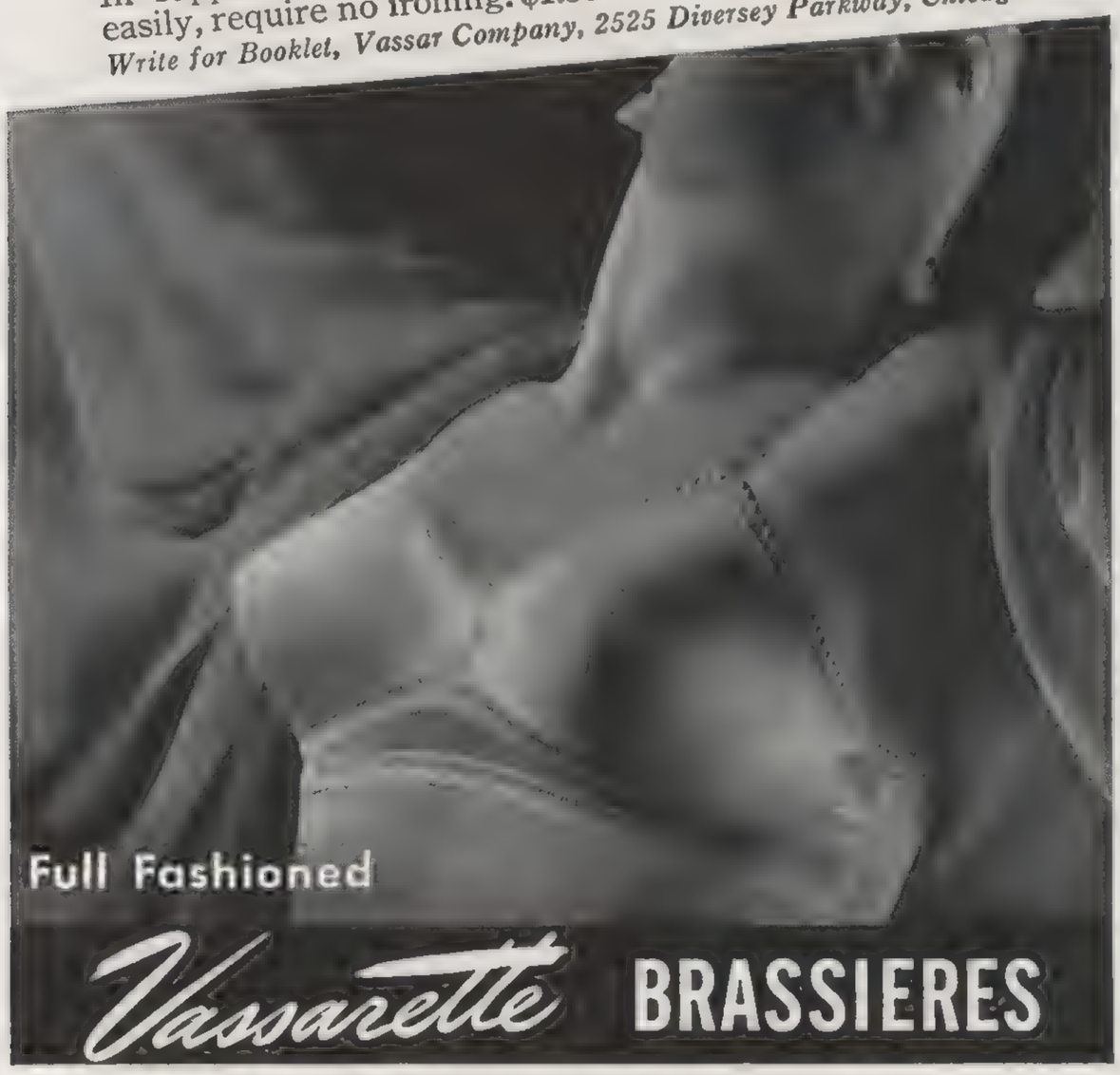

THE MAIN LINE LOVES TO DANCE

By Elizabeth Dodge

[EDITOR'S NOTE: Elizabeth Dodge is one of five students whose articles, submitted to Vogue's Prix de Paris contest, have been accepted for publication. When she was a little girl, she travelled as a daughter of the Navy. Later she travelled to Bryn Mawr, where she worked as feature editor of the *College News*, majored in History of Art, and was president of the Dancing Club. In the article which follows, she writes of the love for dancing in the City of Brotherly Love.]

"I SEE America dancing," said Walt Whitman. Luckily, our own lively heritage of dances—the folk-dance, the Duncan dance, the modern dance—is near to the everyday reach. Any one with a good heart can folk-dance, and do it well. Gaiety is one of its chief requisites.

In Philadelphia, folk-dancing clubs run weekly through Peascods, Picking Up Sticks, and other delectable items, but you have to be a couple to join, to make the sets come out even. In bewitching gingham and white tennis shoes, with your partner in white tennis shoes and, no matter *what* the season, white ducks, you whirl up and down, bobbing curtsies and bowing to the tune of a fiddle and an accordion; while a tall, solemn Englishman, who is capable, to the proper melody, of bouncing into the air waving handkerchiefs and slapping his knees, directs your convolutions. Whole families square-dance together.

In spring, on the Main Line, the Art Centre holds a folk-dancing fest in its garden, where everybody who can throw away his crutches takes a fling.

ALTHOUGH Bryn Mawr and Haverford hold joint square dances just for fun, most collegiate folk-dancing is a slightly more serious business, for every college dance group prepares an exhibition number for the University of Pennsylvania's Cultural Olympics. At the Olympics all kinds of dancing, as well as all colleges, are in competition. Last year, for instance, the biggest hand went to a nostalgic national dance by two Czech girl refugees.

But the most energetic rivals in the Olympics are, without a doubt, the modern and the Duncan dancers. Once they were inadvertently given dressing-rooms together, and the looks they gave each others' costumes (one of the main points of dissension) were nothing short of terrifying. Far from abashed at eyes which called their crinkly chiffon tunics nudity, the Duncan dancers hissed back "Spiders!" at the others' slick black tights. Nevertheless, as the *New York Times* once observed, they all wear bare feet.

If you join the modern fort, you learn to portray this modern world of ours by clear-cut movements made up of falls and recoveries of balance, executed to the rhythm of a drum. When you lie down on the ground, you do it—*zip*—to one beat. When you bound over the earth, you do it repeatedly, soaring equally high to several consecutive booms of the drum. One of your limbering exercises is to sit, knees straight, foot to foot with another dancer, holding hands and taking turns lying back as far as you can, in time to the drum. It stretches your arms, your legs, your back, and, though it may hurt the first few times, gives you a wonderful free feeling, which shows in your stride.

WHEN you have passed the beginning stage, you learn composition, and write down your dances by a clever system of dance notation. By this time, you are as sleek and hard as a lion, walk like one, and are unable to express your disgust for those namby-pambies who, on Bryn Mawr campus, for example, may be disporting themselves to a violin on a stretch of lawn similar to yours, before your very eyes.

If, on the other hand, a fondness for music, or a gentle disposition, leads you to the interpretive camp, you learn to portray your own moods, to make smoothly-flowing movements, gathering in and giving out muscular energy with the phrasing

THE MAIN LINE LOVES TO DANCE

of the music. Instead of lying down—*zip*, you come gently to rest on the earth. You work up to a leap with a quick, skimming run, and then take off with your all, at the peak of the crescendo. To limber up, you do forward leg-swinging and sideward leg-swinging (which are just that, but done with great grace), and sideward bending, backward bending, and forward bending—which, though you would never admit it, add up in the end to a pretty wearing modern dance exercise.

When you have gained a certain control over your body, you do something very different from the modern dancer. You improvise. Of course, the improvising, if you do it a number of times to the same piece of music, results in something indistinguishable from composition. Still, your ideal is to be able to arise and improvise, not execute, something breathtaking, at the drop of a hat. The best accompanist can improvise with you so that music, movement, and mood come into being together, in an utterly mystifying performance. Or you can do it at home to the radio.

On the Bryn Mawr campus, Duncan, folk, and modern dancers are much in demand for outdoor theatricals. The Modern Dance Group opens "Bartholemew Fair" with a court dance; the folk-dancers perform in another scene; and the Duncan dancers flit in fairy costume through "Midsummer Night's Dream." Besides, there is to be this spring a fairy-tale in dancing —"The Sleeping Beauty," with a Walt Disney turn. The college accompanist improvised the music, and eventually wrote it down. As a matter of fact, it is filed away on far from evanescent gramophone records, and each dancer created her own part under the critical eyes of the rest of the cast. For the setting, the front of the Gothic gymnasium was unanimously chosen, because it is, like the story, pseudo.

This stirring in the rival camp occasions no comment from the moderns, but steadily, steadily, their composition class is at work on a thunderous recital. The college is full of anticipation, remembering their last—the atmosphere charged with interest, the buzz of discussion pro and con, the *tour de force* of their première danseuse, and the triumphant moment after it when the President of the college, smiling and applauding, turned straight to the première of the Duncans, so that she, too, had to lift her head and clap.

As Mia Slavenska says, "*Danser, c'est devenir fou.*" But it is a nice madness, and, in its present manifestations, a democratic madness. No longer the special privilege of professionals, creative dancing is spreading from schools and colleges to the faculty wives, and thence to young married people with an artistic bent, anywhere at all.

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YOU'RE IN THE NAVY NOW

By a "Navy Wife"

THE Navy that you, Bride of 1941, are becoming a part of isn't the Navy that your sister-brides of 1939 and 1940 could envision while they assembled their trousseaux.

There are more heartbreaks and longer separations, but the Navy is still the Navy (spelled with a capital N), and most of us wouldn't care to trade our fortunes for civilian life again...*or* the Army or National Guard!

While the Army Post flourishes and increases its accommodations for the growing Army and its families, Navy wives are faced with new and different living problems, especially now that home ports may be home ports, but the whereabouts of one's husband's ship quite another matter.

If your husband is attached to a ship, your guess is probably as good as his own as to where he's going and when you'll see him next. The ship might come in at any time unexpectedly, or perhaps not for months. Lucky is the Navy wife who happens to be in the right spot at the right time. The "return of the Fleet," the epic event of the old days for Navy wives, on a well-regulated, pre-announced schedule is no more.

When your husband does come in from sea, don't expect him to be an information booth—he won't answer questions! Just comfort yourself with the fact that you'll probably find out all about what you're longing to know in to-morrow morning's newspaper, anyway, and settle down to enjoying him while he's with you.

If he has been ordered to Honolulu (still a romantic spot for a honeymoon), prepare to take a beating financially on his Ensign's or Lieutenant's pay, or to stay home with Mother. If you know of accommodations waiting for you beforehand, you may decide it's worth a splurge to be together for at least a short time, but those in the know won't encourage you to join your husband on the off chance that you might find a suitable roof for your head. Rents in some cases have more than doubled in the past year around Honolulu.

If He Is Attached to the Navy Yard

Or perhaps you are fortunate enough to find that your husband is to be attached to a Navy Yard. There you will find rents in near-by towns soaring, too, but you will have all the compensations of a very pleasant social life; and a husband who comes home every night is something of a rarity these days in the Navy, to be duly and profoundly thankful for. Of course, you may find he is on the "duty section" and will have to stand a watch overnight or over a week-end from time to time, but, for the most part, you will see as much of him as your civilian friends are seeing of their husbands these days.

Calling is one of the nicer Victorian customs still thriving in the Navy (except perhaps in Washington during the emergency). While you are a very new bride, you can expect most of the officers in the Yard connected with your husband's work to call on you with their wives. (Incidentally, from four to six is still conventional calling-time, so don't barge in at three-thirty on a Captain's wife while she is still wearing her hair up in a bandanna. By four, she'll be *much* happier to see you.) Calling is, praise Allah, not considered a female rite in the Navy, but husbands and wives do all their calling together, and you can be the greatest help to your husband in seeing that you return calls before the courtesy period is past.

(If you are not a bride of just a month or so when you arrive at a Navy Yard, you and your husband will call on the Commandant—unless he has "at homes" for the purpose—, Captain of the Yard, Heads of Departments, and your husband's immediate superior in his work. Wait for the others to call on you.)

Be Sure to Join the Club

For sports, there may be a Navy Yard golf course at your disposal. Get the pro to give you a few lessons—most naval officers seem to enjoy golfing with their wives if they play a fair game. There are always tennis-courts, and usually officers and their families may bowl on certain nights in the recreation centre. Other nights are reserved for enlisted men. The cost of these things is put on your Officer's Club bill. Don't even consider not joining the Club in the interests of economy (the dues are by no means exorbitant, anyway). Membership is optional, but the Club is the focal point of all activities, and you will find yourself very much an outsider if you don't belong.

Many of the Yards have regular Friday-night Club-dinner dances, a very nice way of returning your social obligations while living in an apartment whose complete stock of "china" is a dime-store service for four. And don't count *too* much on having a chance to display or use all your lovely wedding presents at first.

Tea-dancing at the Club is another form of entertainment frequently supplied both for "Yard people" and those attached to visiting ships. It has long been a custom for the Yard people to give a tea-dance for the latest ship to have arrived, though customs are easily tossed overboard these days.

Don't expect to find all the things you have heard about supplied "at cost" to the Navy. One by one, the prerequisites formerly attached to naval life have been disappearing over a period of years. Almost all the Navy commissaries (grocery stores to you) have gone out of existence.

Living in Quarters

I'm not going into the subject of "quarters" in the Navy Yard; for if your husband hasn't a fairly exalted rank, it isn't likely that you'll have them for some years to come. Recently, the expanding Navy has cut down your chances even more. But don't worry about that, for the popular notion that naval officers' Yard quarters are *given* them by the Government isn't quite true. If you live outside the Yard, your husband will receive an allowance (which increases with rank and years of service). If you live in the Yard, you don't pay anything for your quarters, but, by the same token, you no longer receive the allowance. (Continued on page 126)

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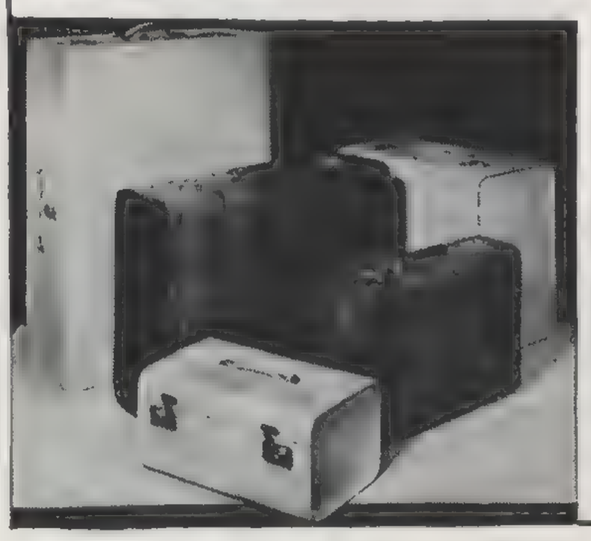

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YOU'RE IN THE NAVY NOW

(Continued from page 125)

For Navy Yard life, fill your wardrobe with plenty of classic sports clothes—you'll meet everyone while doing your morning shopping at the Safeway, or of a Saturday morning at the Farmers' Market. Have a classic suit, too, with a variety of blouses for calling and teas; one or two soft afternoon dresses for the same purposes and for cocktail parties; and at least two quite formal evening dresses with jackets or boleros that convert them easily into dinner-dresses for the few small dinners you may be asked to at home before going on to the Club to dance. You may be very thankful for that precaution of seeing that your evening dresses were convertible when "Proceed" orders suddenly descend on your husband, and the habitat you so confidently expected to linger in for two or three years is suddenly changed to the Great Unknown.

Needless to say, Navy Yards in cosmopolitan areas, such as the Brooklyn and Washington Navy Yards, do not have the closely-knit Navy life, after hours, of those in small towns.

In Washington

If you expect to be stationed in Washington, whither so many regular and Reserve Naval and Marine officers are being sent, and have never been there before, do not expect to be immediately taken into the bosom of the big Navy family. The working hours are very long now in the Navy Department (not theoretically, but actually), and social life has come practically to a standstill.

The dinner-parties at the Army-Navy Country Club, for which invitations seemed to turn up almost without fail twice a week last year, have this year become almost non-existent. Calling has dwindled to a minimum, and that often only on your husband's old friends, for relaxation after a hard week's work. (Distances around Washington almost preclude seeing one's friends often. Fifteen miles across town discourages friendly visiting.)

The activities you must fall back on now are the ones that occupy everyone's attention these days—rolling bandages for the Red Cross, or knitting or sewing with a group in your community for Bundles for Britain or the British War Relief Society. Tuesday is practically Navy wives' day at the Washington Red Cross for bandage-rolling. You might take the time you have on your hands now to become a Red Cross "Gray Lady," or spend part of three days a week for several months taking their hygiene course, which will be useful later on in your own family, if it doesn't become still more vital for national defense.

Don't forget to leave cards on President and Mrs. Roosevelt at the White House, and you will probably receive an invitation—*not* to the Army-Navy Reception if your husband is a Lieutenant—but to one of Mrs. Roosevelt's "afternoons" in the East Room, a pleasant courtesy to the armed services in the Washington area.

Time for Hobbies

If your husband is at sea, and you are planning to keep a place ready for his homecomings, say in Norfolk, San Diego, or Long Beach, you'll at least have company in your temporary widowhood—how Navy "misery" loves company!—but you will also be subject to all the wild and usually unfounded rumours that fly about among Navy wives as to the whereabouts and homecomings of their husbands' ships. Now is the time to cultivate your hobbies; get in those music-lessons you have always said you didn't have time for; look up your college alumnæ group; or take a physical-exercise course at one of the local clubs. There are usually one or two that waive initiation fees for the Navy and offer quite low rates.

Be Prepared—to Move!

But keep yourself *mobile*, so that whatever comes, whether it be a sudden precious two weeks while the ship goes into a Navy Yard, and your husband is at home almost every night, or whether an unexpected opportunity turns up for a jaunt to San Francisco with another Navy wife, you can make the *most* of it.

Acquire a minimum of standard equipment that will turn any furnished apartment into your own special achievement, and be ready to fly with them when the time comes. You'll be amazed at what a few bright sofa pillows, a few of your favourite pictures, a few small rugs, and some of your best ash-trays will do for the most dismal mission oak surroundings of an inexpensive apartment. And how glad you'll be you brought them with you when you find you're going to stay six weeks instead of the original two!

VOGUE SPEAKS—ON NEW AUTUMN FASHIONS

The last couture model in the autumn premières has been seen . . . the last exclamation-point of excitement has been registered. But the last words on the Collections have not yet been spoken—not until September 15 Vogue comes from the press. For an authoritative opinion on what's what, read . . .

September 15 VOGUE, "American Collections," out September 11

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CURRY—SALT OF THE ORIENT

By Marguerite Clark

Don't call it a saffron-hued sauce, a pungent powder, a tangy seasoning. Don't be bemused by a chef's sly tricks, done with left-overs and labeled curried-this-or-that. Make it a noun and not a dressy adjective; and remember that a real curry was never tacked onto anything. From Agra to America, it's a cause, not an effect.

In any country, if you want to take the trouble, you can have your curry custom-made. It's assembled before your eyes to suit your palate, with all the reverence accorded the blending of the Briton's special leaf-cut smoke, the Frenchman's oil and tarragon, or the débutante's gardenia petals and bergamot.

"A heavy hand for the turmeric," you will say, "and a light one for the fenugreek (better not get a load of that one); a touch of dry ginger. Not too much cardamon. A few more chillies. Look sharp to the mace...."

Curry As You Like It

Some like it hot, those veterans whose gullets are asbestos-lined; some (men mostly; the girls can take it) want the mixture reduced to a fiery whisper. But if you are the average curry-lover, you can have the following curry made up for you by a tall, charcoal-coloured curry-blender from Patna, at the East India Curry Shop (a restaurant and shop combined), at 122 East Fifty-Seventh Street in New York:

Eight ounces each of turmeric, coriander, and cumin-seed; four ounces each of dry ginger and pepper, white and black; two ounces each of cardamon, fennel, and chillies; one ounce each of cloves, mace, fenugreek, mustard, poppy-seeds, garlic, and saffron.

The mass of brown, black, green, and red particles are pounded in a mortar with a pestle from Patna and spooned into a wide-mouthed bottle. And there you are with three good pounds of your own private curry stock.

You may use some in a curry paste by adding your powder to the slightly acid, jelly-like pulp of the tamarind pod...it lasts longer that way. You may, if you are liverish, combine the curry with the leaf of the East Indian rue, which gives you not only a stimulating flavour, but a remedy for dyspepsia, as well.

But if you are simply curry-hungry, you'll sniff the bouquet and think of hot, tender, golden chicken in good-sized serving portions, an equal division of light and dark meat, and resolve that nothing less regal shall keep company with what the natives of India call "Salt of the Orient."

The following recipe for chicken curry came straight from the household of Rabindranath Tagore.

Chicken Curry

Cook a five-pound fowl in salted water until tender. In a heavy frying-pan, melt a half-pound of butter; add a diced carrot, green apple, banana, onion, and two stalks of celery, and a small piece of fresh ginger-root. Cook until pulpy. Combine with two quarts of chicken stock and a tablespoonful of your own special curry. Simmer for an hour and strain through a purée masher. Thicken with a little butter and flour; add one-fourth cupful of hot cream and one ounce of shredded coconut. Pour over selected pieces of chicken meat and serve on rings of flaky dry rice. At the Curry Shop, you'll find rice, called *chowl*, which is imported from Patna, steamed in copper moulds, and coloured golden-yellow with turmeric.

The Accompaniments to Curry

Hard by this superior Chicken Curry, or any curry, for that matter, rides the fleet of dishes containing the East Indian's idea of lagniappe—condiments. Take your pick of six or eight, and don't worry if the luscious tidbits drift into the rice or scatter themselves over the chicken. Condiments and curry love one another.

Chutney first, of course. And whatever its title—Major Gray, Bengal Club, Colonel Skinner, Tirhoot, or Madras (more specifically, mango, peach, tomato and ginger, eggplant, codfish, or apple chutney), chutney starts its career, sweet, hot, and tart, with about five pounds of fruit, vegetable, or fish, as the base may be, boiled in a syrup of sugar, vinegar, and water until tender and then cooked to a thick conserve with almonds, orange and lemon peel and pulp, citron, raisins, green ginger, garlic, red peppers, and onions.

Next, Bombay Duck, the pleasant paradox that isn't a duck at all, but a small phosphorescent and gelatinous fish, *Bumalo*, found on the surface of the salt waters of Bengal and Burma. When dried, salted, and seasoned with *asafetida* (you're right; the malodorous stuff once worn in a bag around the neck to charm away disease), toasted, crushed, and crumbled, Bombay Duck becomes one of Persia and India's most exciting condiments.

Don't overlook a few Patna pickled onions, small affairs boiled in vinegar and later bottled with alternate layers of black peppercorns, fresh red peppers, chillies, and finely sliced green ginger.

Help yourself freely to freshly grated coconut, moist and delicious; crystallized ginger, India relish, the old standby; dried shrimp and broccoli relish, which may call for some taste-training; ground cashew nuts, raisins fried in coconut oil. Use discretion with the dish of chillies marked "Hot"; and go for seconds on stuffed mangoes.

If you ask for bread at the Curry Shop, you'll get it in the shape of *poppadums*—frilled, paper-thin, delicious morsels which resemble outsize potato chips, done to a pale biscuit shade. The uncooked *poppadums*, which are one-half soy-bean flour and one-half rice-flour, mixed with water and flavoured with spices, are imported from England in round tins, each flat cake the size of a saucer, nestling between teak-tree leaves to retain the moisture. They're dropped in boiling coconut oil a few moments before serving, from which they emerge, hot and crisp, for your curry platter.

You may prefer *Palato Puris*, another East Indian bread, made of ground white potatoes and flour mixed to a smooth, (Continued on page 129)

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Vogue's 7th Prix de Paris

CONTEST RULES

Here's your chance to step straight from college into a career! First prize in Vogue's Prix de Paris is a year's position on Vogue's fashion staff. Second prize is six months as a feature writer. Cash prizes will be awarded for the five best articles submitted. In addition, Honourable Mentions will be awarded to contestants whose papers show unusual merit. Enter the contest today!

1. Each entrant must be a member of the graduating class of 1942 in a United States college or university which grants a recognized A.B. or B.S. degree.

2. Each entrant must fill out an entrance blank. These blanks may be mailed immediately, or with the answers to the first quiz, not later than November 20th. It is not necessary to be a subscriber to Vogue to enter the contest.

3. The contest will consist of two parts: first, a series of 4 quizzes to be answered by all entrants; second, an article which only those entrants who receive passing marks on the 4 quizzes are eligible to submit.

4. Each quiz will consist of 8 questions from which the entrant may select 4 to answer. Of these 8 questions, 4 will be based on fashion features, and 4 on non-fashion features, such as music, art, literature, theatre, etc.

5. The first quiz of the series, based on the October 1st and 15th issues, will be published in the November 1st issue of Vogue. The succeeding quizzes will appear in the issues of December 1, January 1 and March 1. Save your copies of Vogue until the end of the contest; you will need them for reference.

6. Answers to each quiz must be mailed on or before the 20th of the month in which the quiz appears.

7. Papers will be graded on these points:
(a) Clear and vivid writing
(b) Originality of ideas
(c) Fashion knowledge derived from a study of Vogue
(d) General information

8. Entrants will be required to send answers to all 4 quizzes. Only those who receive passing marks in the quizzes will be eligible to submit an article in competition for the major prizes and Honourable Mentions. Entrants will be notified on or before April 1st if they are eligible to submit an article.

9. Subjects for articles will be announced in the March 15 and April 1 issues. Articles must not exceed 1500 words and must be mailed not later than April 20th.

10. All quiz papers and articles must be typewritten in double space on one side of the page. The name and college of the contestant must appear on every page. Papers will not be returned at the end of the contest.

11. The judges of the contest will be the Editors of Vogue. Their decision will be final.

12. The winners of the Prix de Paris will be announced on or about June 1, 1942.

Vogue's Prix de Paris, 420 Lexington Ave., N. Y.

Please enroll my name as an entrant in Vogue's 7th Prix de Paris contest.

NAME_____

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V-9-15-41

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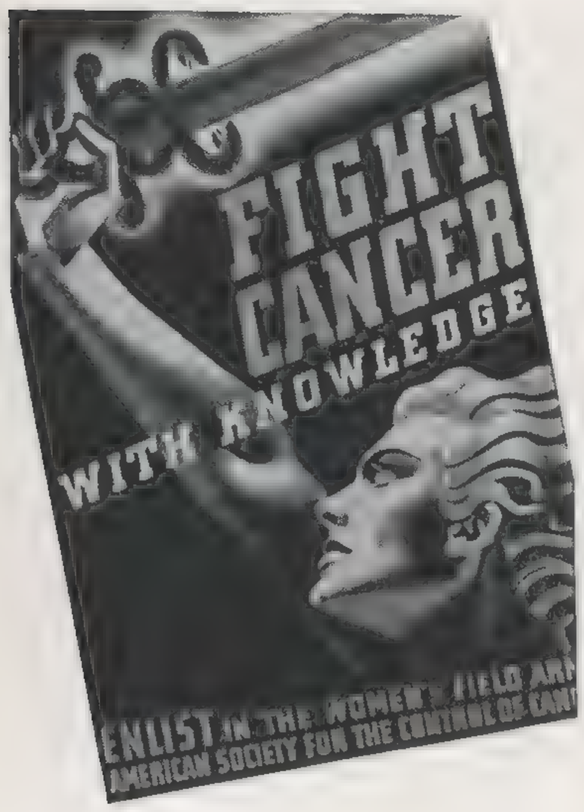

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CURRY—SALT OF THE ORIENT

(Continued from page 127)

stiff paste with water, rolled thin, and fried as pancakes on a well-greased griddle. A little on the heavy side, says the curry epicure, who finds the delicate brown curls of the *poppadum* add just the right accent to his meal.

A Meat Curry

For the hardened old-timer who can take his curry neat, there's a lusty, aged-in-the-wood curry, guaranteed to rip the hobnails from his shoes.

It has an affinity for the sturdier meats—beef, veal, pork, or lamb; it is seldom introduced to shrimp, lobster, crabmeat, or scallops, lest it destroy entirely the subtlety of the seafood flavour. (Oysters are exceptions; they're powerful enough to preserve their identity no matter how lethal the curry dose.)

To one-fourth cupful of oil or butter, add two chopped onions and two cloves of garlic, two tablespoonfuls of your special curry blend, two bay-leaves, and one-fourth teaspoonful each of ground ginger, cardamon, and coriander-seeds, chillies, and five cloves. Fry until light brown and combine with three pounds of raw meat diced, and one chopped green pepper. Cover with two cupfuls of water and simmer until the meat is tender.

If you're a vegetarian, you'll want to know about *Chahkees*, a curry allied with eggplant, green bananas, cashew nuts, mushrooms, and bamboo shoots. And a combination of hard-cooked eggs and mushrooms, which follows the Tagore recipe, minus the chicken. The same bland ingredients are the build-up for all seafood curries, as well.

Now all these curries, man and boy, are done to a turn with a rich, full-bodied gravy, plenty of it, which may require a second serving of hot rice before you're through. But if you like unsauced food, there's a dry meat curry, another scorcher, in which the beef, pork, lamb, or veal is cooked slowly in its juice until almost dry and then combined with the dried yellow lentil called *Dahl*.

Boil a cupful of lentils in water until dissolved. Fry chopped onions and garlic with two tablespoonfuls of your own curry, in three tablespoonfuls of olive-oil; add cooked lentils and stir constantly until you have a purée. Serve with the meat from which the liquid has been evaporated.

White House Recipe

First cousin to this is *Khichri*, called kedgeree by the English, and one of the favourite dishes on President Roosevelt's rolling luncheon table.

The White House recipe tells you to boil four pints of rice and one pint of lentils in water with a tablespoonful of curry, a little green ginger and bay-leaf. Fry sliced onions in butter and add to the mixture. Cook until the butter is absorbed; steam for an hour. Shake until the pan is dry. Garnish with slices of hard-cooked eggs, and serve with mango chutney.

On fête-days, the patrons of the Curry Shop watch for the announcement of the Chef's Special—*Kafta Ka Kari*, chicken force meat balls cooked in boiling mustard seed oil and served with a special curry of onions, chillies, garlic, and ginger. With it comes Eggplant Mash, the vegetable roasted until soft, peeled, mashed, and flavoured with salt, mustard oil, sliced onion, chillies and lemon-juice.

East Indian Desserts

For the sweet, you might choose stewed guavas, with the seeds left in, rosy-pink and veiled with grated fresh coconut. Or bananas baked in guava jelly. Or iced, peeled persimmons.

Darmabassa, the native curry-blender at the Curry Shop, offers a casserole of *Haloa*, the East Indian version of our own American Indian pudding, a steamed affair of semolina, milk, butter, raisins, and nuts, served hot with a topper of whipped cream dusted with ground pistachio nuts.

Or you can have fun with *Jilabis*, the native sweet fritter, a thin batter of lentil flour and water, fashioned into crab-like clusters, and fried first in boiling *ghi* (a special fat product imported from India, made of solidified milk and scented with sherry) and then crystallized in a syrup of white sugar and water.

The secret of East Indian cooking lies in the oils. In Bengal, coconut and mustard-seed oils are favoured. In Burma, the first choice is the oil of the sesame-seed. But the queen of all oils is the elegant *ghi* (pronounced gee), which is used mainly for cooking sweets.

Wherever there's curry, there's tea. Darjeeling, delicate, knowing, and precise, is the brand to slake your thirst. Brown sugar with it, and not a sliver of lemon, not a spot of milk. And several cups of it down the parched lining of your throat.

AMERICAN COLLECTIONS—COMPLETE REPORT

September 15 Vogue, American Collections Number, brings you Vogue's final summing-up of the autumn Openings. Look for . . .12 pages of couture originals, "tops" in American design . . . for pages of distinguished new fashions for older women . . . for 8 pages of smart new fashions for limited incomes.

September 15 VOGUE, "American Collections", out Sept. 11

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PROBLEM NO. 1: Send us the best photograph you have ever taken. You may send any kind of photograph (a portrait, a landscape, a building, a still life, an action snapshot, etc.) provided, in your opinion, it is the best thing you have ever done. On the back of photograph state your reasons for this selection in not over 50 words.

PROBLEM NO. 2: Take a photograph which, in your opinion, gives a vivid impression of your home, your town, or your college. Express the physical conditions, atmosphere and character as well as it is possible in one photograph.

For both of these problems you may submit any kind of a print or enlargement (large or small, glossy or matte, mounted or not).

For Problem #1, send only one picture.

For Problem #2 you may submit as many as three photographs; but in the latter case mark on the back your first, second and third choice.

Write your name and address on the back of all photographs, as well as a full technical description of the conditions under which the photographs were taken—camera, film, lens opening, shutter speed, filter, etc.

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LENTHÉRIC
have a series of gay little booklets on their various products. There is one for confetti perfume, appropriately illustrated, one on Bouquet Lenthéric, a daytime fragrance, one on toilet requisites for men, and still another on "Pink Party" beauty preparations and cosmetics for the young girl. Lenthéric, Inc., Dept. V, 761 5th Ave., New York.

THE BEGINNING OF BEAUTY
by Frances Denney describes the simple, basic essentials of all beauty—nightly treatments with creams, bath preparations and a few rules for successful make-up, including eye make-up. Write to Frances Denney, Dept. V, 610 5th Ave., N. Y.

BEAUTY FOR YOU
by Helena Rubinstein is an extremely helpful booklet on skin care and make-up, beginning with soap and water treatments for your complexion. A make-up chart for glamourous make-up shows you how to choose powder and rouge to blend with your own skin tones. There are useful chapters on "Beauty in the Sun", "Take Beauty with You" and "Home Beauty Treatments". Helena Rubinstein, Dept. V, 715 5th Ave., New York City.

TUSSY
have a little booklet on their creams and cosmetics, giving the prices of each item, the colours in which the cosmetics come, and a brief description of their different preparations. Tussy Cosmetiques, Dept. V, 683 Fifth Avenue, New York.

SUCCESS SCHOOL
Richard Hudnut has published an attractive booklet on its well-known "Success School," describing the make-up and figure correction courses offered, with tuition rates for specific courses. Detailed case histories tell the story of the "before" and "after" girls. Write to Richard Hudnut DuBarry Salon, 693 Fifth Avenue, New York.

GUIDEPOSTS TO SKIN BEAUTY
is Pond's handbook of skin care based on good health, daily skin care, careful make-up and a home beauty ritual. A brief history of Pond's preparations and a description of what each will do for you add interest. Pond's Extract Co., Dept. V, Clinton, Conn.

SCHOOLS

VOGUE'S SCHOOL DIRECTORY
offers a selective list of private schools for boys and girls and vocational schools for adults, together with a page of helpful suggestions on how to go about choosing a school which will meet individual requirements. Vogue's School Bureau, Dept. 9, 420 Lexington Avenue, New York, N. Y.

WARDROBE

SHOECRAFT
has a new autumn booklet, with convenient order blank attached, featuring their latest styles, including a number of particular interest to women with long, narrow feet. Shoecraft, Dept. V, 714-5th Ave., New York.

SWEATERS
A new portfolio from the Central Knitwear Mills illustrates the latest sweater styles for this autumn, including fourteen "Glamour-Knit" sweaters, and two "La Conga" sweaters. Write to: Central Knitwear Mills, Dept. V, 1370 Broadway, New York City, for your copy.

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GIN RUMMY,
the popular new game, is the subject of Somerset Importers' new booklet. For 10¢ you receive four scoring pads, each containing the rules of the game. Write to: Somerset Importers Ltd., Dept. 8, 9 Rockefeller Plaza, New York.

F.A.O. SCHWARZ'
Catalogue for summer, 1941, is enough to make you pack up immediately and head for the nearest camp. From the attractive log cabin on the cover to the ingratiating toys on the last page, this catalogue is filled with appealing suggestions for the hot weather. F.A.O. Schwarz, Dept. V, 745 5th Ave., New York City.

HOW TO BE A SUCCESSFUL HOSTESS,
by Sandra Bruce, tells you how to plan and give a formal dinner, an informal dinner, an afternoon tea, a cocktail party, a buffet supper. Illustrations show table settings for each of these occasions; there are menus, recipes, wine lists and general rules. Other paragraphs describe hunt breakfasts, holiday table settings and so on. A portfolio in the back shows sterling silver patterns and gives a list of "Do's and Don'ts for Silver." For this helpful and informative booklet, send 10c to Reed and Barton, Dept. V, Taunton, Mass.

CANADIAN SHOPPING
On your next visit to Montreal, make Morgan's one of your stops. This fine old store (it was founded in 1843) has a wonderful collection of imports, ranging from fine English china, including Wedgwood, Spode, Royal Worcester, to ski wear. A colourful new booklet, on request. Henry Morgan & Co., Ltd., Montreal, Canada.

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featuring the popular Myers's "Million" Cocktail—gives you the ingredients of more than eighty good drinks to be made with Myers's Fine Old Jamaica Rum . . . mixed as they mix them in Jamaica. It also suggests uses of rum in coffee, tea or desserts. R. U. Delapenha & Co., Dept. V, 57 Laight St., N. Y.

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THE ALGONQUIN
at St. Andrew's-by-the-Sea in New Brunswick is a resort you should know. This booklet describes its admirable climate, and wonderful facilities for swimming, golf, sailing, tennis and fishing; and pictures the lodge and dining rooms. Write to Canadian Pacific, Dept. V, 343 Madison Avenue, New York.

THE ST. REGIS
agrees that there is no place like home, but that at times un-homelike features are welcome. Many of these luxurious changes are described in an attractive illustrated booklet, but many more cannot be shown, for they are the behind-the-scenes activities of this fine hotel that anticipates your wishes and fills your needs. The St. Regis, Dept. V, Fifth Avenue at Fifty-Fifth Street, New York City.

THE GIDEON PUTNAM HOTEL
at famous Saratoga Spa has a new booklet which stresses the fact that it is not a sanatorium and gives you an idea of the activities which may interest you if you are not taking a cure, as well as the opportunities it affords for a complete rest. The Gideon Putnam, Dept. 602, Saratoga Springs, New York.

ACAPULCO

(Continued from page 89)

beaches: beer, and a delicious raw fish dish called *serviche* at La Caleta, coconuts and clams at a further beach called El Marqués. All this is done with the greatest simplicity. The beer and *serviche* are sold at a tiny, open-air restaurant above La Caleta, the coconuts and clams, under an open palm-thatched roof at El Marqués. And perhaps that is really the greatest part of Acapulco's charm—its simplicity. There are no beach clubs, no bathing-houses, no great commercial hotels. It lies open to the sun like a ripe, round, tropic fruit, fresh-cut and ready for the eating.

But life in Acapulco is not merely a dreamy round of one beach after another, one day after another in the sun. There is also brisk, deep-sea fishing for sunfish and sailfish and for bass. In the harbour, there is night-fishing, by the light of pitch-pine flares. (Your prey is a silver sliver of a fish; your implement a small net, like a short-handled butterfly net. You scoop the fishes out of the water, or catch them in mid-air as they leap, bemused, for the light.)

In the evening, every one goes to the main square, which is dominated by the church and a big clump of Indian laurel-trees, set straight in the middle, like a child's bouquet. They sit at cafés, such as the Siete Mares, at great, round, wooden tables which are carved, like a lovers' oak, with dates and names of every nationality. They drink fresh coconut milk or the excellent Mexican beer, and play a complicated dice game called *Veracruzana.* They listen to the guitar players who go the rounds from café to café and table to table, singing all night. Next-door to the Siete Mares is the town's one little movie house; and, beyond that, a shop that sells almost every kind of Mexican huarache, or sandal.

Acapulco's shops have a lot to offer: they have bathing-suits made of a lovely, rather Hawaiian-looking material in a bold flower design of dark red or cobalt-blue; bright cotton handkerchiefs; straw purses perfect for the beach; and, surprisingly, very pretty children's clothes.

There really isn't very much to Acapulco—the little town, its beaches, the hotels and their bungalows scattered over the steep cliffs. It has the virtues of real simplicity without fixings, without esplanades, without four-lane, super-highways lurking around the corner. Pigs and their offspring dodge the motorists on the winding back streets where, small as the town is, you can lose yourself in five minutes. Every one who has ever been to Acapulco hopes that this simplicity will never be changed. And it probably won't. Mexicans, and now a great many others, like it this way.

Acapulco—Vital Statistics

The best way to Acapulco is by way of Mexico City, as there is no train service to Acapulco. From Mexico City, you can motor or take one of the planes of the Aereonaves de Mexico, which go three times a week and cost $25 for the round trip. It's about three hundred miles by road, through Cuernavaca and the lovely hill town of Taxco. The road is excellent, and you can rent a car and chauffeur for about $10 a day. (This rate, and all the following transportation and hotel rates, are, naturally, subject to change, so that it would be wise to check them with your local travel agency before you start off.)

By Train to Mexico City: (The Pullman cars go straight through to Mexico City, without changing at the border, but from the border on, the National Railways of Mexico take over.)

From New York, via St. Louis and Laredo (3 days, 4 nights). Round trip, $134.30. One way, $89.75.

From Chicago, via St. Louis and Laredo (3½ days). Round trip, $91.05. One way, $68.76.

From Los Angeles, via El Paso (3½ days). Round trip, $89.50. One way, $61.93.

By Boat to Mexico City: Cuba Mail Line every Wednesday to Vera Cruz (6 days). Round trip, $180. One way, $100. Train fare from Vera Cruz to Mexico City, $5.

By Air to Mexico City: From New York, Eastern Airlines to Brownsville, Texas (overnight). Round trip, $194.09. One way, $107.85.

Pan American to Mexico City, from Brownsville (3 hours). Round trip, $75.60. One way, $42.

From Chicago, Braniff Airways to Brownsville (overnight). Round trip, $158.46. One way, $88.05.

From Los Angeles, Pan American to Mexico City (14 hours). Round trip, $198. One way, $110.

To Take Your Car with You: By train, with passenger, two railroad tickets required. To the Mexican border, 1⅓ fare. From the Mexican border to Mexico City, car must go by freight. Minimum weight, 4,410 lbs. Cost per 100 lbs., 63 cents.

By train, without passenger. (Allow a week for delivery in Mexico City.)

To the border, per 100 lbs., $6.60.

From the border, per 100 lbs., 4,410 minimum. 63 cents.

By boat, with passenger, 3,000 lbs. Round trip, $130. One way, $75....Over 3,000 lbs. Round trip, $160. One way, $90.

By boat, without passenger (6 days to Vera Cruz). Per 100 lbs., $3.01.

And When You're There

These are some of the best-known hotels in Mexico City and in Acapulco, with their minimum rates:

IN MEXICO CITY, on the European plan: Hotel Ritz (single, $4.75). Hotel Reforma (single, $3.75). Hotel Geneva (single, $3.75). Hotel Montejo (single, $2.50).

IN ACAPULCO, on the American plan: El Mirador (single $4). La Marina (single $4). Los Flamingos (single $5).

Dyed Russian Ermine . . . $500

★ *Smooth style, plus softness . . . from the Far East. Dyed Russian Ermines range from $450 to $750.*

RICHLAND FURS INC., BLISSFIELD, MICH.

Your BELT for SEPTEMBER

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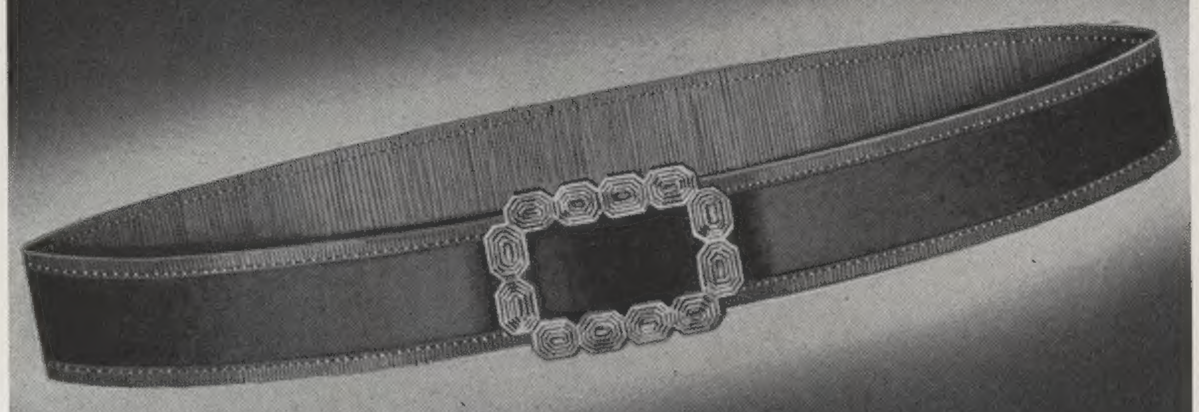

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To make your waistline, oh! so sleek and slim. Luxurious suede with matching grosgrain . . . and a flattering buckle, finely-chased, in modern motif. In black and every important color for fall. At leading stores everywhere. . . . $1.50

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The new loveliness of your hands . . . The tapering slenderness, the graceful comfort of your hands . . . Lady Bacmo—a revolutionary new single seam glove, an inspired design which fits your hand like a second skin! A new way for gloves to be wonderfully comfortable, cut from one continuous piece of leather and artfully joined without seams at thumb or sides. In Autumn's grandest colors.

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Ask for Lady Bacmo
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HANDKERCHIEF of the MONTH*

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A study of vibrant flowers artfully framed on pure Irish linen. Decidedly smart accent, in striking color combinations . . . keyed to fashion's fall color picture. Four floral patterns. Look for the label . . . at your favorite store . . . . . 50¢

Burnel — New York
Reg. U.S. Pat. Off.

HAND-MADE SHOES

THIS scene of workmen and work-benches—without a machine in sight—looks as though it might belong in another land, in another era. But it exists to-day on the premises of Henri Bendel. From heel to toe, the shoes here are entirely made by hand. Made exactly as they were, before the war, by DeBusschère in Belgium. The fine leathers are cut and sewed and shaped by skilful, disciplined fingers, in the traditional European method of workmanship. And the final triumph of these wonderfully soft, pliable, hand-made shoes—which are ready-made to the American last—is that the price is less than you think.

Here is one of those remarkably light, pliable shoes now made by hand at Henri Bendel. A soft brown suède town pump, its heel moderate, a ladder of lizard for trimming

Layer upon layer of leather put together for the built-up heel of this tan calf opera pump. It's ideal for a town suit—the hand-made construction a joy of comfort and ease

A hand-made opera pump of soft, crushed, navy-blue calfskin, with a thin platform and one of those wonderful straight heels. An excellent shoe for your soft silk town suit

Wing-like trimming of kidskin on a navy-blue lizard shoe...with the distinction and ease the "Years of Grace" covet. This shoe, too, is hand-made at Henri Bendel

VOGUE STUDIOS

PRINTED BY THE CONDÉ NAST PRESS, GREENWICH, CONN., U. S. A.

SEE THIS REVELATION OF "SYMPHONIZED" BEAUTY

The same woman, before and after Symphonic Styling! The hair in these color photographs is natural, unretouched reproduction. Think what such a striking change can mean to *you*.

HOW "OLD" IS *Your Hair?*

Now Symphonic Styling, the new beauty regime, harmonizes hair and coiffure with complexion . . . for vivid new "personality"!

FADED, streaked or graying hair quickly "ages" a woman *if she lets it*. But now women of *any* age can achieve more vitally youthful-looking hair . . . beautifully shaded, waved, shaped, to blend with the magic of modern make-up.

That is Symphonic Styling! Skillful technicians at registered ZOTOS beauty shops near you, have received expert directions in this new "beauty blending" to bring out all the loveliness that is rightfully yours. Visit your ZOTOS Symphonic Stylist today and plan your new "personality"! The first step in Symphonic Styling is analysis of your complexion for the most flattering ensemble of powder, rouge and lipstick. Next your own hair color is glorified, or changed to a glamorous *new* shade . . . immediately with Inecto, or Loxol High-Speed; or gradually with Loxol Glamor Shampoo Tint.

Then a new coiffure is created, to harmonize with your facial contour, based on ZOTOS—the loveliest of permanent waves. And finally your new make-up is adeptly applied. When you look in the mirror it reveals a breathtaking vision you would never before have dreamed possible!

If you do not easily find your nearest ZOTOS beauty shop, write to Symphonic Styling, Dept. 95, 730 Fifth Avenue, N. Y. C., for address and interesting literature on this *modern* beauty magic.

ZOTOS...THE ULTIMATE PERMANENT WAVE

Your hair is first expertly judged, then treated with the proper *Zotion* to "condition" it for ZOTOS' waving. Your lovely ZOTOS wave looks *natural*, pliable, silken and smooth . . . for all occasions.

YOUR COLORING CAN BE "SYMPHONIZED"

Whatever your skin or hair color, a Symphonic Stylist at your Zotos beauty shop can create, with INECTO or LOXOL . . . the *natural-looking* shade to give you your smartly vitalized "new personality".

*Caution: Use only as directed on label.

Symphonic Styling

ZOTOS · INECTO* · LOXOL* · AT REGISTERED ZOTOS BEAUTY SHOPS

1 Clare Potter is a great American designer. And she looks the part. Note her distinctive pill-box hair-do, sloping shirtwaist. She excels in designs that suit the needs of American living—sportswear, street suits, beautifully simple dinner clothes. For inspiration, she turns to fabrics...has prints and colors made to order.

2 Unlike most designers, Clare Potter works on a living model ...cuts her original pattern out of the fabric itself. At right, she rests...smokes a Camel...critically eyes pyjamas-to-be, as an assistant pins and measures. Says Clare Potter: "I like Camels best. They're *milder*—they contain less nicotine in the smoke, you know!"

Clare Potter

AMERICAN DESIGNER—

"Camels give me what I want in a cigarette... real smoking mildness plus fine taste"

The smoke of *slower-burning* Camels contains

28% LESS NICOTINE

than the average of the 4 other largest-selling brands tested — less than any of them — according to independent scientific tests *of the smoke itself.*

CAMEL

The cigarette of Costlier Tobaccos

3 *"Persian Bouquet"*—striking dinner-at-home pyjamas of printed sharkskin, a Clare Potter original. Here the finished design is being modeled for her approval while she enjoys another Camel. "I never tire of smoking Camels," she says. "They're the finest-tasting cigarette I could ever want."

Clare Potter is outstanding among the gifted designers who are making America the center of fashion. A hard worker, she spends week-days at the shop... week-ends at her farm. "I notice that my friends prefer Camel cigarettes, too," she adds. "So I buy my Camels by the carton. More convenient!"

R. J. Reynolds Tobacco Co., Winston-Salem, N. C.

A few of the many other distinguished women who prefer Camel cigarettes:

Mrs. Nicholas Biddle, *Philadelphia*
Mrs. Gail Borden, *Chicago*
Mrs. Powell Cabot, *Boston*
Mrs. Charles Carroll, Jr., *Maryland*
Mrs. Randolph Carter, *Warrenton, Virginia*
Mrs. J. Gardner Coolidge 2ND, *Boston*
Mrs. Anthony J. Drexel 3RD, *Philadelphia*
Mrs. John Hylan Heminway, *New York*
Mrs. Alexander Hixon, *California*
Mrs. Oliver DeGray Vanderbilt III, *Cincinnati*
Mrs. Kiliaen M. Van Rensselaer, *New York*

BY BURNING 25% SLOWER than the average of the 4 other largest-selling brands tested—slower than any of them—Camels also give you a smoking *plus* equal, on the average, to

5 EXTRA SMOKES PER PACK!